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Shaw, Casa Loma Win Band Poll

Wins Local 802 Election Fight



New York—Jack Rosenberg, president of Musicians' Local 802, AFM, swept aside two opposing slates to win a smashing victory in the local's annual election, held shortly before Christmas. Rosenberg had William Feinberg, Richard McCann and Harry A. Suber for running mates.

Lux Lewis Steals Show in Carnegie Hall Concert

New York—Concert arranged by John Hammond and presented by the *New Masses* magazine in Carnegie Hall Dec. 23 was proclaimed a success, with Meade (Lux) Lewis' pianostylings highlighting the lavish program of all-colored talent.

Lewis, 35-year-old, Chicagoan, drew the heaviest applause. He was pitted with Pete Johnson, Kansas City blues expert, and Albert Ammons, also from Chicago and noted for his boogie-woogie technique. Count Basie's band, with Jimmy Rushing and Helen Humes selling the vocals, also was featured.

Others on the program were Joe Turner, Sidney Bechet, Tommy Ladnier, James P. Johnson, Mitchell's Christian Singers, Big Bill, Sonny Terry, Sister Tharpe and Ruby Smith, niece of the late Bessie Smith. Willie Bryant, former orkleader, emceed the show. Robert Johnson, Texas blues singer, died shortly before the concert. He was slated to appear on the program. Lewis and Ammons remained here for nitery work.

Ellington Tells All!!

Famous for more than a decade for his composing, piano playing and orchestra leading abilities, Duke Ellington will turn author to give his views on modern swing music in an article he is preparing for the February issue of *DOWN BEAT*.

Don't miss it! Out on the stands the first week of next month!!

Blue Ticket Wins Local 802 Election Despite Opposition

By Danny Baxter

New York—By a vote of nearly 4 to 1, members of Musicians' Local 802, AFM, elected the "Blue ticket" headed by Jack Rosenberg, incumbent president, to offices for 1939 in a spirited election held shortly before Christmas.

Holstein Goes Down

Rosenberg's successful ticket included Richard McCann, vice-president; Willie Feinberg, secretary, and Harry A. Suber, treasurer.

The "Blue ticket" was opposed by two slates, one headed by Arthur Holstein, a former RKO conductor, and including Earl Duncan, Sam Holder and Irving Carneol. The other saw Arthur Pryor leading a unit which called itself the "Committee for Better Unionism." Both tickets trailed from the start of the balloting until votes were tallied.

Excitement Unusual

The election marked the first time in three years that a definite, dog-eat-dog battle developed at election time. As it was, there was a maximum of lobbying, campaign promises and other activity identified with important elections.

The overwhelming advantage given Rosenberg and his mates came as a surprise to observers, who earlier had predicted the winning slate would triumph by only a few votes. It was said the balloting favored the "Blue ticket" by virtually a 4-to-1 ratio.

Hot 'Frisco Election Won by W. A. Weber

San Francisco—In the most heated election of its 53-year history, Local 6, AFM, reelected Walter A. Weber president over Elmer M. Hubbard by an 810 to 754 vote. Eddie T. Burns went in again as vice-prexy and Elmer Vincent, Sr., incumbent secretary, regained his post. Balloting was close all the way.

Down Beat's Carl Cons to Open 'Off-Beat' Club in Chicago

Hep-Cats to Get New Deal With Miniature Swing Concerts, New Talent, Ribs & Jive on Tap.

Chicago—Chicago is going New York's Onyx Club one better.

It will have an "Off-Beat" Club, first of its kind anywhere, a spot where musicians may gather to hear noted swing stars and where musicians may watch promising "unknowns" develop into national stars.

He Will Top New Club's Bill



Max Miller, leader of one of the finest swing quartets in the nation and an ace vibraharp soloist himself, will head the list of swing stars to be heard at Chicago's new "Off-Beat" Club opening Wednesday night, Jan. 18. Miller's unit ranks along with the exciting musicianship of the Goodman quartet and the Adrian Rollini crew.

Carl Cons, managing editor of the *DOWN BEAT*, has joined forces with Sam Beers of the Three Deuces Club in a 6-month experiment. The grand opening of the "Off-Beat" Club, at 222 North State Street in Chicago, will be Wednesday night, Jan. 18.

Max Miller on Bill

Cons' plans call for discovering and developing new talent, and sponsoring miniature swing concerts (Modulate to page 29)

Hugues Panassie To Visit Chicago

Chicago—Hugues Panassie, celebrated French swing critic and authority on records, will arrive here Jan. 15 to be the guest of *The Down Beat* and its staff.

Panassie is anxious to get firsthand examples of several musicians' styles, and will make the rounds until he's seen all available talent, he informed *The Down Beat*. Trip will mark the Frenchman's first jaunt to the Middle West. He has been in New York two months compiling material for another of the *Hot Jazz* volumes, book which made him prominent in critic's circles.

Berigan Revamps Band—Drops Michaud

New York—Bunny Berigan cleaned house Christmas week, ending up with a 10-piece combo which he will front himself. Arthur Michaud, the trumpeter's manager, no longer is affiliated with Berigan.

George Auld, tenor man, made a swift shift from Berigan's to Artie Shaw's ranks. Understanding here is that Auld and Tony Pastor will share hot choruses with Shaw's unit.

Berigan personnel now includes Irving Goodman, trumpet; Hank Wayland, bass; Murray Williams and Gus Bivona, saxes; Joe Lippman, piano and arranger; Buddy Rich, traps, and Ray Coniff, trombone. Another sax is to be added and the new style will be slanted along "chamber jazz" lines.

Other personnel changes saw Ward Silloway, trombonist with Bob Crosby, moving over to Tommy Dorsey's ranks and Wingy Mannone's Band moving to the CRA banner after a stretch with William Morris.

HOLMES GRABS SWANK SPOT

Chicago—Herbie Holmes and his Band opened at Edgewater Beach Hotel here New Year's Eve, following Jay Mills' Ork. Holmes, a favorite throughout the Middle West, was booked into the swank spot by the Frederick Brothers' Music Corp.

Goodman Still Is Champ Soloist—Record Vote Cast

ELLA AND BING LAND VOCAL TITLES

America's musicians have spoken.

In what goes down as the hottest band poll in history, Artie Shaw and his orchestra have been acclaimed the favorite swing aggregation of the nation as 1939 makes its debut.

All-Star Band

Harry James, (W), trumpet.
Bunny Berigan, (W), trumpet.
Louis Armstrong, (N), trumpet.
Jimmy Dorsey, (W), alto sax.
Johnny Hodges, (N), alto sax.
Bud Freeman, (W), tenor sax.
Choo Berry, (N), tenor sax.
Benny Goodman, (W), clarinet and sax.
Tommy Dorsey, (W), trombone.
Jack Teagarden, (W), trombone.
Teddy Wilson, (N), piano.
Benny Heller, (W), guitar.
Bob Haggart, (W), bass.
Gene Krupa, (W), drums.

Favorites

Swing Band—Artie Shaw.
Sweet Band—Casa Loma.
Soloist—Benny Goodman.
Arrangers—Larry Clinton and Fletcher Henderson.
Small Unit—Goodman Quartet and Trio.
Vocalists—Ella Fitzgerald and Bing Crosby.

but. Benny Goodman's band, champion in previous years in the swing band division, lost the title after running neck and neck in the balloting with Shaw's crew, but Goodman garnered other honors by placing more men on the all-star list, by winning the "soloist" division, and by copping first place in the trio-quartet voting.

Also showing unexpected strength was Glen Gray and the Casa Loma band, which annexed the title in the "sweet band" division. Hal Kemp landed in the place position (Modulate to page 16)

Found: New Use For Phono Discs

Kansas City—Jesse Price, town's best known drummer, is a great believer in phono records—especially since his encounter with a mad dog in a dark alley on 18th street the other night.

Returning from a music store with a new disc under his arm, Jesse turned pale when he saw the dog rush at his legs. But undismayed, Price let fly the platter. It caught the canine in the head and sent him howling in another direction.

Price had to buy another record—but he says it was money well spent. He's a drummer at the Club Continental here and famous for his unorthodox methods of pounding the hides solo style.



—Courtesy Life Magazine

Ten Pretty Legs . . . Musicians Union Hall, Los Angeles, was picketed Dec. 16 by Earl Carroll girls charging the Local with contumacy and meanness toward them. It lasted a day, but what a day for photographers!

'Illness Split Ork', Says Norvo; Bailey Goes Out

New York—Denying he had disbanded his great "subtle swing" ork because of dissension among members, Red Norvo began rehearsing a partially-new band Jan. 5 to open an engagement at the Ben Franklin Hotel in Philadelphia on Jan. 13.

"Boys in the Band III"

Mildred Bailey, Red's wife and long a featured vocalist with the Norvo unit, will not appear with the band in Philly.

"Some of the boys were ill with colds and flu," Norvo told a representative of *The Down Beat*, "and I let them take a rest—a sort of winter vacation—while Mildred and I worked solo at the Famous Door. The band's the same, with a few changes, and there is absolutely no truth in the story that there was any trouble among the boys."

Three Leave in a Hurry

Stew McKay, tenor sax man who first attracted attention with Isham Jones, joined Norvo Jan. 2.

George Wettling, vet drummer with Norvo, left Christmas week to join Paul Whiteman. Wes Hines, trombonist, and Billy Miller, pianist, also left. They were said to have had "words with Mildred" and decided to give notice.

Bailey to Recuperate

Mildred, acclaimed as "Mrs. Swing" with husband Red, has been gravely ill several months, although she appeared with the band against doctor's orders. She will rest awhile, later going on her own solo, probably in Europe. She stuck by Norvo's assertions, as did MCA officials, that there was no trouble within the ork.

The band was in its first month of a 4-month date at the Door, on West 52nd street, when the changes came. After laying off his men, Red worked with Mildred as a solo act with John Kirby's small band providing accompaniment.

No Bailey Successor

Terry Allen will handle the vocals in the future, Norvo declared. No girl will be used, temporarily at least. Wettling, Hines and Miller were top men in the combo, in the opinion of musicians here, and their leaving made it mandatory that Red virtually reorganize his entire personnel. The Norvo band will continue to record for Brunswick.

Shaw, Scott and Armstrong Score At PW's Concert

New York—Aided by a host of big names, Paul Whiteman jammed Carnegie Hall Christmas night in his "Eighth Experiment in Modern American Music." Hundreds were turned away long after the SRO placard went up out front.

Opener was a 40-minute anthology titled *Those Bells*, in six parts, with portions of the work conducted by Bert Shefter, Duke Ellington, Fred Van Epps, Walter Gross, Roy Bargy and Morton Gould, respectively. Each treated it in his own distinctive manner. Later, the six conductors took the stage for solo work.

Deems Taylor clicked in his role as commentator.

Artie Shaw, his clarinet and the Whiteman ork spent a full 17 minutes on Artie's *The Blues*, Shaw using an E-flat clarinet and an Irving Szathmary score. Louis Armstrong, who left his horn on the shelf, sang spirituals with the Lynn Murray singers. He and Shaw scored solidly with the scores of bugs from jitterland who were entrenched in the galleries. Others appearing were Rosa Linda, pianist; Frank Signorelli, pianist, various members of the PW combo and Raymond Scott, who with three members of his quartet proved impressive on three typical Scott compositions.

Part of the "experiment" was aired.

Author Miller is well known as *DOWN BEAT*'s record critic, and as the writer of frequent feature articles, as well as being author of *The Alligator's Hole*. He has also contributed to the English magazines, *Rhythm* and *Hot News*.

Miller has been listening to hot jazz since 1924. "Between that year and 1930," he said, "I heard every important hot band which flourished as an organized group. Most of my acquaintanceship with hot jazz was acquired not by listening to records, but by actually hearing, in person, and meeting, in the flesh, the men who made the music."

Includes 175 Titles

For his first chapter, *A Miniature History of Swing*, Miller drew upon his many contacts with actual source material. He presents all the major happenings in swing from the year 1900 to the end of the year 1938.

The chapter dealing with biographies covers hundreds of musicians, giving a brief resume of their activities, together with a listing of records on which samples of their solo work may be heard. Miller's choice of a representative library of swing records includes some 175 titles, with a total of some 260 recorded performances. In almost every case the personnel is given, and in all instances the record label and number is listed. In the chapter on *Valuation of Collectors' Records*, Miller has drawn on his experience as both buyer and seller of out of print recordings; this he has augmented with valuable information gained from contacts with other collectors.

Edythe Wright Leaves

New York—No successor to Edythe Wright has been selected for Tommy Dorsey's band, which leaves the Hotel New Yorker Jan. 10 for a long road trip. Edythe, one of the vets with the unit, left Christmas week. Nan Wynn, CBS songstress, was said to have been offered the job but turned it down over salary differences with Dorsey. Jimmy Dorsey follows his brother in the New Yorker. Bob Eberle, singer, has changed his name to Bob Eberly.

'Real Story of Norvo Split-up Never Told', Says Ex-Manager

New York City

To the Editor:

It is a shame that such a fine musical organization like the Red Norvo band has been dissolved. As manager of that group before joining Joe Haymes' Ork, I contended and still contend it was one of the best. Potentially, it was even more outstanding.

The story behind the splitup of the band has never been told. And the views expressed are my own, and purely personal. They are however, shared by hundreds who have had contact with Norvo and Mildred Bailey in the last two or three years.

Red, it appears to me, is the type of a guy who is more wrapped up in his playing than in his organization. He naturally wanted the band to click, but his tactics as a leader were sad. Personally, he's a swell guy and would make a real leader if it were not for the continual harassing he receives from Mildred. The whole situation as it stands seems that although Mildred was a big asset, Red could have accomplished more if he had had the organization to himself and completely forgot Mildred.

"Wettling Was Tops"

What I am going to say about Mildred will be very mild compared to what she really had to do with the splitup. If I were really to give my opinion and the opinion of others about her, it would not be fit to print. In my estimation, she is one of the most unreasonable persons in the band business today. I have worked for her five months—just four months and 29 days too long. Now, mind you, I am not showing prejudice but just want to characterize her so that you will understand the splitup. It started when George Wettling gave his notice and informed us he was going with Paul Whiteman as drummer. Before then, Wettling was tops to Mildred. Then she started nagging and criticizing George behind his back—another one of her faults. At rehearsal, the day before we opened at the Famous Door, Wes Hines—formerly with Jan Savitt's Band and in my estimation one of the finest trombone men of today (Modulate to page 29)

James Gets Rich

New York—Buddy Rich, drummer with Bunny Berigan, has left to join the new Harry James outfit here. James' crew will debut shortly, meanwhile Harry remains a feature of Benny Goodman's brass section. Phil Sillman, drummer with Eddie DeLange, joined Berigan. Hack O'Brien, who has been teaching drumology, now is with DeLange.



They Can Sing, too, as patrons of the Drake Hotel in Chicago will vouch. The lovelies are the Tanner sisters, featured vocalists with George Olsen's ork. Leader Olsen is shown with the gals, if you've gotten around to looking for faces yet.

EDWARDS MOVES OFFICES

Chicago—Gus Edwards, band booker, has moved his offices to the Wrigley building. Bands under Edwards' management include Clyde McCoy, Jay Mills, Dean Hudson and Dusty Rhodes.

Jack Tenney Re-elected Prez Of L. A. Local

Los Angeles—Jack Tenney was re-elected prexy of Local 47, AFM, at annual election Dec. 19 by a 3-to-1 margin. Virtually the entire Tenney ticket was swept into office in the voting.

Owen Bartlett was made vice-president. Others honored were W. B. Harrington, financial secretary; Harry Baldwin, recording secretary; and Clarence Shaw, Lindsay Simons and Fred Forbes, trustees; George Patrick, Henry Alberti, Ham Cunningham, Frank DeNubila and Victor Massie, board of directors, and J. W. Gillette and Harry Baldwin, delegates to AFM convention.

Carl Singer, independent, lost to Tenney. Shaw and Harrington are labeled as conservatives.

Edward Bailey, almost at the same time, was re-elected head of Local 767, AFM.

Cover

Benny Heller, left, and Milt Yoner and Harry James, right, salute the new year and spirit of '39 together. They are with Benny Goodman's band. The "spirit" is Punksin Parker, Paramount junior star.

UHCA Prexy Flares Up to Defend Group Against Breck

Eugene Swee Wields Pen to Explain How Press Release Was Rewritten—Stands By Milt Gabler—Presents His Side

415 Lexington Ave., New York City, N. Y.

To the Editor:

Okeh, Park Breck, Hot Record Society advisor, you asked for it—we're telling you. For the past few months we here in the United Hot Clubs of America office have noticed the visible attempt you made, through the medium of the *DOWN BEAT*, to publicize the Hot Record Society and at the same time knock that organization's competitors.

Of course, you were doing so merely in the interest of swing music! Or would your position on the HRS advisory board have anything to do with it? Until the last issue of *DOWN BEAT*, our interest was no more than that of the average reader. But now that our organization has been forcibly dragged into the 1-sided controversy, we feel the time has come for the public to become acquainted with the actual facts—something which you should have done yourself.

"Pounced On Release"

The INS release, which you so gleefully pounced upon, was sent from this organization, but—rewritten by one Walter Kiernan, staff writer for INS. Our release merely stated the formation of an advisory board, and outlined several future policies of the organization. Among these, was listed the fact that we are a NON-PROFIT MAKING membership association,

and incorporated as such by the State of New York. (The incorporation was made to protect the name from any future attempts at commercial tie-ups.)

Mr. Kiernan (of INS) ignored the body of our release, and used the name of Marshall Stearns for the reader interest value. Following are several quotes from Marshall Stearns' response to our letter inviting him to join the advisory board. "Frankly, I'm all for it . . ." and again, "I believe you are sincere, and would not only like to, but also have had the experience to help put it across."

Praises Milt Gabler

The method of exploitation used by INS was out of our hands.

Enough about Mr. Stearns. As for Mr. Gabler's official capacity, he is an advisor, and no more than that. Inasmuch, Mr. Breck, as you yourself call Mr. Stearns' position on the advisory board, a "demonstration," what possibly could be the effect of Milt Gabler in the same position? Frankly, the Hot Clubs, (Modulate to page 29)

Rollini Goes Big

New York—Adrian Rollini, his vibes and his trio are scoring sensation at the Glass Hat in the Belmont Plaza Hotel. Unit also plays for dinner in the Piccadilly Circus bar. Glass Hat opening was Dec. 27 for Rollini and attracted many notables.

To Be Starred at New 'Off-Beat' Club



Teddy Wilson Mistook Her Voice for Billie Holiday!

Anita O'Day, 19-year-old rhythm singer, who went to the same high school with Ina Ray Hutton and Dixie (Mrs. Bing Crosby) Lee, will be one of the singing stars featured at Carl Cons' new "Off-Beat" Club in Chicago. Anita is the girl whose voice fooled Teddy Wilson. When Teddy heard a record she made, he was sure it was Billie Holiday.

At that time, Anita had never heard a Holiday record. So she went to Chicago's Lyon & Healy Music store to find out what she sounded like. Miss O'Day is a real favorite of musicians. "All I know there are four beats to a bar and there are a million ways to phrase a tune."

The club's premiere opening is Wednesday, Jan. 18.

Yearbook of Swing Rolls Off Presses

Chicago—Hot from the presses has come a book on hot jazz. Written by Paul Eduard Miller, the *YEARBOOK OF SWING* has just been issued by the Down Beat Publishing Company. Considering the diversity and comprehensiveness of the information contained in the *YEARBOOK*, it is the most important book yet to be issued on the subject of swing.

Fletcher Henderson has written the introduction for the *YEARBOOK*. He set down his ideas on swing without pulling the punches.

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BENNY GOODMAN'S Selmer Seven. L. to r., Benny Goodman, Nani Bernardi, Dave Matthews, Jerry Jerome, Harry James, Ziggy Elman, Chris Griffin.



BOB CROSBY'S Selmer players. L. to r., Eddie Miller, Pasala Krestopnik, Jack Ferrier, Gil Rodin, Zeko Zarchy.

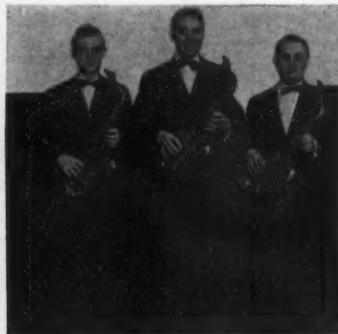
BAND WINNERS SWEET



CASA LOMA'S Selmer reed choir. L. to r., Kenny Sargent, Clarence Hutchenrider, Dan D'Andrea, Pat Davis, Art Ralston, Glen Gray.



HAL KEMP, Selmer player and director.



TOMMY DORSEY'S Selmerists. L. to r., Freddy Stulce, Johnny Mince, Hymie Shertzer.



KAY KYSER'S Selmerists. L. to r., Hymie Gunkler, Morton Gregory, Armand Buisseret.

Selmer SAX Winners

Selmer CLARINET Winners

Selmer TRUMPET Winners



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HYMIE SHERTZER
with Tommy Dorsey



BENNY GOODMAN
First in Clarinet division



ARTIE SHAW
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BUNNY BERIGAN
Trumpeter & Leader



GEORGE AULD
with Artie Shaw



EDDIE MILLER
with Bob Crosby



IRVING (FAZOLA) KRESTOPNIK
with Bob Crosby



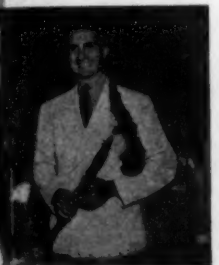
BARNEY BIGARDE
with Duke Ellington



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Your Selmer Dealer Will Be Glad to Arrange a Free Trial Without Obligation

Satchmo's Terrific Solo Style Met and Killed Dixieland Ensemble!!

New Era Was Ushered in As a Result of Armstrong's Doings, Says Marvin Freedman

By Marvin Freedman

It doesn't make any difference whether it's black swing, white swing, slow swing, fast swing, small ensemble, big band ensemble or killer-style solo. So long as it's genuine bottled-in-bond swing there's no sense arguing about whether it's better or worse than any other good music.

"Louis Killed It"

So don't think it makes any difference to me if you agree or disagree with what I've got to say. I say it because I believe it's worth thinking about. New Orleans style, Kansas City style, Chicago style, Upper Flatbush style—you like it all, I hope. But if you've ever wondered what happened to the Dixieland style of ensemble music, try this for an answer:

LOUIS ARMSTRONG KILLED IT.

That doesn't mean that Louis knifed it in the back. He met it in a fair fight, and being the greatest individual musician in the history of jazz, polished it off in short order. It was the battle of the century. The strongest man won.

New Orleans (Dixieland) style as we hear it today is not even a reincarnation. The musician of today does not know how to subordinate himself to the ensemble the way early New Orleans musicians did. You can hear the individuals in the band today, and you couldn't in the real Dixieland music. And the present attempts at Dixieland music don't produce that powerful steady roll that made Dixieland style great. Listen to what little New Orleans music has been preserved on wax. Listen to the Wolverines, to the better New Orleans Rhythm Kings, to Charles Creath, to the Halfway House Orchestra, and listen to King Oliver's Orchestra on Okeh and Gennett, which is all pure New Orleans music—until Louis Armstrong takes over the show. Usually you can't follow the individual players at all; they're all in a close harmony, a smooth rolling ensemble, compact and powerful. If one of the men takes a few bars he still stays in the same rhythmic and harmonic groove the rest of the band is in. The trombone is pure background; the clarinet is either weaving in and out, or else playing a close harmony duet with the trumpet; the drums may take a break (as may the banjo), but never a solo for several bars, the trumpet never gets out in the open and swings against the rest. It's pure cooperation, with the individual player as important as an individual cadet in a West Point parade—noticeable as hell if he is not there; lost in the unit when he is there.

Proof Is On Records

How does Louis get into the picture? Talk to any of the old timers who heard him play along about 1923. Or listen to the King Oliver

records on Okeh, Gennett, and Columbia. With Louis in the band the ensemble work was as good as with any other New Orleans trumpet in it (although Louis was never a great ensemble man like Bix), but Louis always began to take the spotlight. The whole band would be rolling along fine, until suddenly that Gabriel horn began to warm up. Then Louis just took it away from the band. He couldn't spend his time playing the band's music; he had too much Louis Armstrong music that had to come out. And the Armstrong solo music was so all fired good that the band gave up trying to compete with it, and began to furnish background for it instead. Pretty soon everybody was imitating him; and the result was the beginning of the modern solo style.

When Louis went to Chicago, the Dixieland ensemble style was still being played there, Original Dixieland Jazz Band music. Henderson's band at that time was playing that kind of music. When Louis joined the band his solos scared the rest of the band, and everybody else that heard them. Those solos made all the other jazz that was being played around there sound like the Old Folks' Military Band on a Sunday afternoon. It didn't take men like Coleman Hawkins long to catch on, and Hawkins became a great solo man. Muggsy Spanier (who remained a great ensemble man too) began to out-swing whole bands. Jimmie Harrison began to swing the trombone and pave the way for Teagarden, Dorsey, Dickie Wells, Bennie Morton, Laurence Brown. The old New Orleans trombone style of Kid Ory began to sound like corn to people who were used to solo trombone. The New Orleans style of Rappolo gave way to the solo style of Teaschmacher. The Chicago solo style, sired and dammed by Louis Armstrong, became the modern style.

Soloists in Limelight

The more good soloists the audiences heard, the less ensemble they wanted. The band has to play background music, and the kicks come from the ride men. Instead of the whole band swinging the whole way against each other, you have the band giving the soloist a foundation, and you let him build his own music. It's the style the



He Killed Dixieland ensemble style . . . Ol' Satchmo Armstrong, shown here, put an end to the fine, highly developed ensemble style of playing Dixieland music when he cut loose with terrific solo exhibitions and stole the spotlight. Ensemble playing has never been the same since, says Marvin Freedman.

jitterbug of today wants, and as nasty as the word may be (or the guy the word describes), it's the jitterbug who pays the bill and controls the popularity of bands. Neither for good or bad, it's the style that killed Dixieland, and Louis started it.

There have been and there will be tendencies away from the Armstrong style. Maybe Louis just knocked Dixieland out for a while. Bix was almost strong enough to bring back the stuff. His powerful ensemble work, his cornet driving the whole band, impressed music-

(Modulate to page 26)

Learn 'HOT' Playing

Quick course to players of all instruments—make your own arrangements of "hot" breaks, choruses, obbligatos, embellishments, figures, blue notes, whole tones, neighboring notes, etc. Professionals and students find this course invaluable for putting variety into their solos.

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Louis Armstrong Set to Record Famous Old Bert Williams Tunes

Maxine Sullivan, Socko in Chicago, Goes to Hollywood—Rosetta Howard Signs Contract—Hines Praises Dixon

By Onah L. Spencer

Heading the list of colored swing news of the month is the item regarding Louis Armstrong, who will record a mess of tunes composed by the late Bert Williams, one of the great comedians of all times. Louie's band, formerly that of Luis Russell's, includes Midge Williams, Paul Barbarin, Sonny Woods and Henry (Ride, Red, Ride) Allen, with Russell on piano.

Webb Into Park Central

Chick Webb, it is reported, will receive \$2,000 weekly plus a nightly cut on cover charges at the Park Central this month. It's the first colored band to play the New York hotel. . . . Cab Calloway with a new baby daughter, will play the Savoy Ballroom, New York, when his run at the Cotton Club ends. . . . Fats Waller donated substantial sums for two pews in a church dedicated to his father, a former minister. Fats, when a boy, wrote hymns, among them *Everything That's Not of Jesus Shall Go Down*.

Maxine Sullivan leaves Chicago's Colony Club Jan. 10 for a run at Seiznick's Cafe, Hollywood. Two pictures await her arrival on the coast. Reputed to make \$600 weekly, Maxine says she barely grosses \$100 after payin' off managers, agents and the like. . . . Billie Holiday is rounding up her own band for a New York spot. Artie Shaw denies that racial prejudice caused Billie's dismissal from his band.

Marion Anderson Scores

New York: As a prelude to her transcontinental trek, Marion Anderson, one of the truly "greats" of the music world, sang here to an audience jammed to the rafters. Sixty-seven of her concerts are sold out five months in advance. . . . Ovie Alston, his trumpet and band left the Roseland, went into the Apollo and are due back at the Roseland for an indefinite stay. . . . Sensational new trio called Winken, Blinken and Nod is drawing well at El Rio. Unit includes Tiny Grimes, piano; Luke Jones, bass, and Earl Lynch, guitar. They are composers of *Swingin' in the Groove*. . . . Reginald Beam accompanied Ethel Waters at her Carnegie Hall debut.

Rosetta Signs Up

Chicago: Rosetta Howard, former vocalist with the Harlem Hamfats, signed 1-year binder with Eddie Smith's Band here. . . . Etta Moten, singer, is on concert tour (Modulate to page 26)

MUSICAL FACTS



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These Events Made Music Headlines In '38

Swapping of Musicians by Rival Leaders, New Bands, Battles Over Ork Styles and Suits in Court Highlight Year's Activities.

January

Benny Goodman made his Carnegie Hall debut, with his band and assisting artists, to an audience which went away with wide divergence of opinion. . . . Battles of ork leaders hit its peak, with Busse-Savitt, Kyser-Kaye and Lombardo-Garber feuds highlighting it all. . . . Outlook for name bands in Chicago was dark because of \$100 weekly radio wire fee. . . . Chick Webb "cut" Count Basie in Savoy Ballroom meeting. . . . Joe Marsala's outfit was creating a sensation in New York. . . . Spud Murphy organized a combo in Los Angeles. . . . Question "Are Femme Musicians Inferior?" came in for nation-wide comment.

February

Busse-Savitt argument over origination of "shuffle rhythm" hit new peak. . . . Bob Crosby's crew tiffed with Rockwell-O'Keefe, later moving over to MCA guidance. . . . Hal Kemp's band in train wreck near Chicago; Maxine Gray seriously injured. . . . Milwaukee's jam concert starred Woody Herman's gang with success. . . . Kay

George Gershwin by Down Beat.

April

Goodman did it again, this time at Boston's Symphony Hall. . . . Artie Shaw loomed, with his band, as a potential topnotcher while playing in Boston. . . . First reports emanated from New York regarding Lionel Hampton's, Teddy Wilson's and Harry James' new bands. . . . Kenny Sargent injured in Texas crash. . . . King Oliver died. . . . Krupa's new ork premiered spectacularly. . . . Ina Ray Hutton challenged any male band to settle the "femme vs. man" argument. No one accepted.

May

Stuff Smith's Band bankrupt. . . . Weber panned Petrillo as a "Musolini of Music." . . . Penguins slept through the playing of Raymond Scott's record of "The Penguin" at the New York Aquarium. . . . Duke Ellington observed his 39th birthday anniversary. . . . Jewish band leaders in Philadelphia charged they were being discriminated against. . . . Benny Carter returned to the States. . . . Kostelanetz and Lily Pons wed.

June

Petrillo, at AFL conclave at Tampa, buried the axe with Joe Weber. . . . T. Dorsey and Art Michael parted company in Chicago. . . . CBS swing club celebrated second anniversary. . . . Benny Goodman left for a vacation in Europe. . . . John Hammond, scouting in Kansas City, returned to New York with high praise for Harlan Leonard's unknown band. . . . Birth of the "boogie-woogie" style was explained. . . . Larry Clinton declared "sand blasting swing bands" were through for good. . . . Negro bands aroused interest of bookers everywhere. . . . Ina Ray Hutton almost found herself in a race riot in Ohio. . . . Consolidated Radio Artists celebrated their third anniversary amid ceremonies.

July

Don Bestor sued CRA in Supreme Court, New York. . . . Band-leaders cleaned out by wholesale firings and hirings. . . . T. Dorsey bickered with MCA for a New York winter spot. . . . Jelly Roll Morton asserted he himself created jazz in 1902, denying W. C. Handy to be the creator. . . . Tommy Dorsey criticized the *Down Beat* and certain features of the publication. . . . All swing critics panned. . . . Guy Lombardo good-naturedly directed the Goodman outfit on its ciggie commercial.

August

Abe Lyman startled many by declaring being called corny was

a compliment. . . . Boston's non-union musicians turned down CIO offer. . . . T. Dorsey got what he wanted—a winter date at the Hotel New Yorker. . . . Kyser signed million-dollar deal with tobacco concern chief and sponsor. . . . Negro songwriters organized in New York. . . . Records were made in Chicago again after many months of no activity in wax studios. . . . Maxine Sullivan denied she was a swinger of tunes. . . . David Freed, New York Union board member, denied Communistic charges leveled against him earlier. . . . George Hamilton and Johnny Messner entered the "battle of styles" listings.

September

Larry Clinton crowded out Ben Bernie for the International Casino location in New York. . . . Split occurred in Rockwell-O'Keefe Agency when Corky O'Keefe resigned. . . . Non-union musicians denied they were scabs. . . . Crusade against "jitterbugs" got under way. . . . Plans for Bob Crosby's concert in Chicago's Orchestra Hall announced, to be held in February. . . . Ellington completed Negro opera in a hospital bed. . . . Don Bestor lost suit against CRA agency. . . . Nick Kenny appointed himself a one-man committee against swing music in New York, but didn't get far with his efforts. . . . Guy Lombardo changed his mind about barbaric swing style. . . . Skinny Ennis' new crew clicked on Pacific Coast. . . . A. A. (Little Duce) Tomei resigned as head of AFM Local 77 in Philly. . . . London hotels refused accommodations for Negro girl singers.

October

Jewish music banned in Italy by Italian government heads, thus making it impossible for songs written by Jews to be played, recorded or used in any manner. . . . Johnny Hamp's Band failed to show up for a "battle of bands" with Don Bestor in Chattanooga. . . . Arturo Toscanini had difficulty in leaving Italy for the United States. . . . Paul Whiteman sued Station WNEW, New York, through the NAFPA for alleged misuse of property rights. . . . Gas masks supplanted school books in England, war scare going so far as to deal great damage to working musicians in Britain. . . . Brunswick backed down on issuance of hot platters because of Hot Record Society's threats to sue. . . . Maxine Gray rushed in

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Top Man in the singin' division again was Bing (Hep Cat) Crosby. He won the *DOWN BEAT* poll to prove it. Bing also broke down in the fall to record three sides with brother Bob's band.

to Chicago to sing in Judy Starr's place with Kemp's combo, Judy being ill. . . . Hugues Panassie, noted critic and scholar of swing, arrived in the States for a visit. . . . Louie Armstrong married again.

November

After scouting about New York several weeks, Panassie predicted ballyhoo eventually would kill jazz. . . . Frederick Brothers' Music Corp., originally a Kansas City concern, branched out to open large New York offices in RKO building.

. . . Edgewater Beach Hotel in Chicago went back on the air after long absence, Dick Stabile's unit getting the break. . . . Artie Shaw landed first radio commercial, Sabbath evening cigaret stint with Bob Benchley on deck. . . . Another Carnegie Hall concert went off in fine style. . . . Dave Tough and Bud Freeman left Goodman; young drummer Buddy Schutz from New York's Roseland Ballroom and Jerry Jerome took their places. . . . Count Basie, after a spectacular success at New York's Famous Door, left that spot for a theater tour, Red Norvo and Mildred Bailey landing the follow-up job. . . . Waxworks increased output of phono discs. . . . Jitterbugs were fed arsenic in Iowa. . . . Friction arose in New York's Local 802 as election time neared.

December

CRA made new deal for air time with NBC execs. . . . Jitterbugs banned at Chicago school dances. . . . Pacific coast songwriters organized a Song Writers' Guild. . . . Anti-ASCAP bills introduced in Iowa and Colorado legislation. . . . Sammy Kaye introduced "bank night" with three plugs going to fortunate song-pluggers. . . . Casa Loma returned to New York Paramount Theater after long absence from Manhattan. . . . Bill Wittig, Kansas City ballroom major domo, quit using big names because of terrific theater competition. Situation was general throughout the Middle West. . . . New York theaters allowed dancing by patrons after vaude shows were concluded.



1938 Saw Martha Tilton, blonde chirper with Benny Goodman, as the center of controversy over which many swing fans argued her vocal ability with one another. Throughout it all, Martha kept quiet—and continued to knock the customers cold with her demure style. She's still a BG feature.

Kyser moved into New York with his college stint. . . . Muggsy Spanier very ill.

March

Eleven musicians defied the New Lork local in court. . . . Gene Krupa left Goodman. . . . Tommy Dorsey's unit jerked off Detroit station WJR while swinging *Loch Lomond* on a transcontinental hook-up program. . . . Ella Logan charged Maxine Sullivan with stealing her stuff. . . . Art Tatum clicked in London. . . . Will Hudson and Eddie DeLange split. . . . Al Fields filed suit against Ted King, alleging King thefted Fields' "clock" music. . . . Caret McAdams, guitarist with Ben Pollack, died in motor accident in Texas. . . . Definite rivalry between T. Dorsey and Goodman made headlines. . . . Blue Barron fined heavily for making platters under scale. . . . Chick Webb in hospital. . . . Boston pastor described taverns as "moral hell-holes" to no avail. . . . Morton Gould launched as successor to

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ALLIGATOR'S HOLE

DOWN BEAT

The Alligator's Hole

During the last year considerable interest has been shown by collectors and swing fans in the past accomplishments of pianist-composer Jelly Roll Morton. He was one of the most prolific writers of tunes in the history of hot jazz, and his recordings number at least a hundred. Since I have received numerous requests for more information about them, I am this month listing all the Victor plates waxed by his orchestra—this excludes the solos and those by the Morton Trio. Verification of the Morton personnel is an arduous task, and would take many months to complete. To my knowledge, there exists no accurate information on these personnel, and

all data published thus far must be taken with a grain of salt. Victor records by Morton's orchestra: Boogaboo-Kansas City Stomp V-38010; Mournful Serenade-Georgia Swing V-38024; Deep Creek-Red Hot Pepper V-38055; Burnin' the Iceberg-Tank Town Bump V-38075; New Orleans Bump-Pretty Lil V-38078; Sweet Aneta Mine-Courthouse Bump V-38093; Try Me Out-Down My Way V-38113; Harmony Blues-Little Lawrence V-38135; Fussy Mabel-Ponchantrain Blues V-38142; Black Bottom Stomp-The Chant 20221; Sidewalk Blues-Dead Man

Blues 20252; Smokehouse Blues-Steamboat Stomp 20296; Someday Sweetheart-Jelly Roll Blues 20405; Doctor Jazz 20415; Grandpa's Spells-Cannon Ball 20431; Hyena Stomp-Billy Goat Stomp 20772; Beale St. Blues-The Pearls 20948. Jungle Blues 21345; Shreveport-Shoe Shiner's Drag 21658; Blue Blood Blues 22681; Fickle Fay Creep-That'll Never Do 23019; Crazy Chords-Gamblin' Jack 23307; Oil Well-If Someone Would Only Love Me 23321; Low Gravy-Mint Julep 23334; Each Day-Strokin' Away 23351; Jersey Joe-Sweet Peter 23402; Mississippi Mildred-

Primrose 23424; Load of Coal 23429. Victor records by the Morton Trio (piano, clarinet, drums): Turtle Twist-Smokin' the Blues Away V-38108; My Little Dixie Home-Looks Like It Ought to Be V-38601; Wolverine Blues-Mr. Jelly Lord 21064. Born in New Orleans in 1885 as Ferdinand Joseph Morton, Jelly Roll began his study of the piano at an early age. He toured extensively through the South, and according to his own story, was in great demand as a piano soloist. P.E.M.

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'Tin Pan Alley Falsely Accused'—Santley

Music Publishing Firm Head Rises Up to Defend His Trade

New York City

To the Editor:

I've never met Marvin Freedman personally. No doubt he's a very nice chap. But somebody should tell him some facts about his so-called "Tin Pan Alley" which he wrote about in the December issue of *Down Beat*. He was wasting rather good writing ability on a subject with which he is absolutely unfamiliar. His obvious efforts to be vituperative against Irving Berlin, particularly, and the song writers, music publishers and motion picture industry, collectively, are most uncalled for, incorrect and virtually amount to a studied effort to slander an industry that has given to the world a thousandfold more than it has received in return. I offer you *Honeysuckle Rose* as one tiny illustration to the copyright owners' contribution to American music from the days of *Sidewalks of New York* right through the periods of *St. Louis Blues*, *Sweet Sue* and the present period of current hits written by 1,000 writers who are members of ASCAP and published by 100 publishers of the same organization.

States His Side

Your Marvin Freedman is another illustration of "studied smartness" with a lack of fundamental knowledge, toleration and true understanding of what life is all about. For his information and for a few readers of *DOWN BEAT* who might have taken his article seriously, here are some facts: The embryo musician buys an instrument, studies with a teacher, becomes sufficiently proficient to work professionally, and from that point on has the option of buying sheet music—an orchestration. A song writer and publisher make it possible for him to show his talents. Can the musician write his own material? Obviously, no. When he picks up his horn to show his ability, what does he play?

Ninety-nine times out of 100 he plays a hit, past or present. In Tommy Dorsey's case it was many hits, particularly *Marie*, by Irving Berlin. In Benny Goodman's case it was many hits. In Louis Armstrong's case it was a hit called "Sleepy Time Down South" plus others. In Henry Busse's case, *When Day Is Done*, not written by Busse but by a Dr. Karsher.

It would be well for Freedman to confine his writing to subjects that he is familiar with, and the same goes for others who contribute to publications distributed to musicians and followers of popular dance music. Let them criticize bands in jitterbug language, and "ride" to their hearts' content with the cats, but not waste the valuable space in *DOWN BEAT* in a tirade against Irving Berlin and others of the writing and composing field.

Louis Armstrong Loses \$5,000 Kissing Horse

By the Andrews Sisters

New York — Tin Pan Alley, which in recent years has moved to Sixth avenue, will have a lot to combat now that the Sixth avenue elevated runs no more. Songwriters and rehearsal pianists had worked out a system whereby they were able to play several choruses of a popular song between train runs. But now, with the "el" gone forever, they can't get used to the calm and quiet and are unable to "get in the groove" properly to turn out hits.

Local 802 Finds a Way

Local 802, AFM, has found a way to fight non-union jobs. Formerly, they tried to get evidence against union members who worked "scab" engagements, but with little success. Today, however, a delegate of the union, out on a search, is accompanied by a photographer. Pictures are just proof of indictments and now the local sports a rogues gallery.

Loss—Exactly \$5,000

While shooting the last scene of Warner Brothers' movie "Going Places," starring Louis Armstrong, in which he is shown trumpeting his horse to victories, Louie pulled a boner. His horse wins the race

—but when the garland of flowers is presented the equine, it reaches over and kisses Satchmo's beaming face. Kick came when Louie returned the kiss, which meant remaking the entire scene at a loss of \$5,000 in Hollywood coin.

Putting Words to Music

Artie Shaw is being seen places with lovely Betty Hutton of the Vincent Lopez band. . . . Benny

Teddy Wilson, top-flight pianist, says of the **YEARBOOK OF SWING**: "Here's a book that will answer many questions. It will be a time-saver for everyone concerned."

Goodman doing his utmost for Eunice Healy of the nimble toes. . . . Sidney Mills dining at Lindy's with Betty Allen. . . . Frances Langford, on the Hollywood Hotel program since its inception four years ago, has been signed for the Texaco show, with a salary increase of \$750 which "ups" her take to \$2500 per broadcast **AND THAT'S NOT OIL**. . . . Guy Lombardo returned to Decca after an absence of two and a half years and was greeted warmly.

Many Changes and New Orks Greet Arrival of 1939

As 1939 makes its debut to the world, hopeful musicians by the dozen make their debut to the public in the role of band leaders, and maestros by the score revamp their bands to suit the changing likes of fickle John Public.

Even the big names in the industry were inspired by the holiday spirit to change their plans. As Red Norvo astounded Gothamites by dispersing his crew, Bunny Berigan restyled his band, named the new aggregation "Bunny Berigan and His Men," and ousted Arthur Michaud as personal manager.

Sprouting into a full-sized band, the King's Jesters, until now six men and a girl, debut as a 12-piece crew come 1939. . . . Val Alexander (Al Feldman), writer of *Ticket A Tasket*, relinquished his pen to take up the baton, and made his debut on recordings under the MCA tag. . . . Buzzy Kountz, for two years an absentee from the band field, assembled a new ork around him and opened at the Webster Hall hotel, Pittsburgh, middle of December.

In the starting place of fame (Modulate to page 29)



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Speaking as a music publisher who has his fair share of swing music to his credit, including *The Music Goes Round*, *Old Man Mose*, *Nightmare*, *Honeysuckle Rose* and *Pocketful of Dreams*, we want to assure readers of *DOWN BEAT* that the modern music publishers are by no means the enemies of musicians, swing or sweet. We hold high regard for the splendid ability of the Dorseys, Goodmans, Shaws, Clintons and many other white and colored band leaders and musicians.

I have no connection with Irving Berlin or his writings or publishing efforts. He is a competitor of mine, but we hold him in the highest respect and consider him as America's greatest popular song writer. We think he has contributed more to American music than a million Freedmans could ever attempt to tear down.

With best regards, I am

LESTER SANTLEY,
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BASIE UPS HIS BRASS

New York—Shad Collins, former trumpeter with Don Redman, has joined Count Basie's Band here. Basie, readying his crew for a trek into the Middle West, now sports a 7-way brass section.

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NEW YORK N. Y.

More Gossip As Screeched By Parson Acidmouth Himself

Christmas and Birthday Parties In The Limelight—Artie Shaw Teaches Benchley Clarinetting Technique—Chatter

By Bill Rose

Shortly before Christmas, NBC Chicago musicians were reporting late for rehearsals. The slackening discipline became noticeable when it was learned the total fines assessed during 1938 for tardiness would not be sufficient to defray the expenses of a pre-yule banquet planned by the "men of notes" at Little Bohemia Cafe. Throughout the year, it has been a voluntary ruling of NBC musicians that members be fined \$1 to \$2 for tardiness at rehearsals.

Music Director Roy Shield, asked to hold the funds, reported that the banquet would probably be limited to water and a toothpick. Whereupon enthusiastic music-makers began reporting late so that the banquet, after all, turned out to be something to write the folks about.

Conductor and Doorman Split Birthday Cake

And telling of parties, birthdays of two well-known Englishmen were celebrated on New Year's day when John Barbirolli, conductor of the Philharmonic-Symphony orchestra, and Gus Wade, doorman at Carnegie Hall for 45 years, paid each other their respects over a cake at Hotel Astor. The cake was loaded down with 122 candles, for Barbirolli was celebrating his 39th birthday and Wade was passing his 83rd milestone.

In answer to queries: Guy Lombardo and his brothers, Carmen, Liebert and Victor, have become United States citizens. The boys still are announced as "Canadians," because it was with that tag that they gained their first success.

We're All Jitterbugs, Says Crime Expert

Whether we admit it or not, we're all jitterbugs, according to Roy Post, famous criminologist who is widely known for his scientific work with the so-called "lie-detector." Post came to that conclusion

after testing more than a dozen members of the studio audience at a recent Paul Whiteman broadcast. An elderly man who had been married 30 years insisted he preferred sweet music to swing, yet the lie-detector's galvanometer showed he reacted seven points more to Whiteman's rendition of "Flat Foot Floogie" than to a Strauss waltz. However, the reaction was a full ten points when Mendelssohn's "Wedding March" was



Petite Jayne Dover, until recently an eye-filling fixture with Bunny Berigan, shows how she swings the lyrics in this candid shot taken on a Berigan one-nighter in New York last month.

played. A brunette who thought swing was "barbarous," and a blonde who admitted she was a jitterbug were tested together and their reactions were identical.

Walt Anthony, Emil Flindt trumpeter, reports that Louis Armstrong had better look to his laurels—9-month-old Dean (Butch) Anthony just blew his first note on

the family bugle. . . . Drummer Sammy Baum can now be found in the Chicago Merchandise Mart's spiffy barber shop—he's a foot-doc specialist. . . . Columnist Dorothy Kilgallen says that Sammy Kaye and Nan Wynn are holding hands. . . . WGN saxplayer Reggie Byeth has retired temporarily from the group's newly organized bowling club. He ran up a score of over 200—for the first time in his life, and broke a blood vessel in his leg in the process. . . . Fordy Kendall, Carnation program sax, stepped into the *Story of Mary Marlin* script by proxy when he played a flute solo as the stand-in for actor Butler Mandeville. . . . Guitarist Johnnie Johnston never carries paper match packs—he used to sell them door to door. . . . Jerry Marlowe of the Lyon and Marlowe piano duo, rehearsing, sneezed and popped off a collar button that jammed so tight in the piano strings it took a mechanic to get it out.

Benchley a Clarinetist?

Andre Kostelanetz, CBS maestro who won laurels as the country's No. 1 aviation passenger, bids fair to become America's premier long distance telephone user as well. From New York he is in daily communication with his two arrangers, one in Chicago and the other in Hollywood, while he prepares his "score" for his new commercial air show. . . . Raymond Scott, who has been signed for "Hit Parade" through the winter months, has moved into the dressing room built especially for Grace Moore, complete to chintz curtains and frilly furniture. . . . Maestro Artie Shaw is teaching actor Bob Benchley to play the clarinet.



England's most noted trumpeter, Nat Gonella, arrived on American soil just in time to cheer the arrival of 1939. Widely acclaimed by the British, Gonella is "taking a gander," he said, at what America has to offer in the way of swing music.

mercantile air show. . . . Raymond Scott, who has been signed for "Hit Parade" through the winter months, has moved into the dressing room built especially for Grace Moore, complete to chintz curtains and frilly furniture. . . . Maestro Artie Shaw is teaching actor Bob Benchley to play the clarinet.

Trumpeting or Telegraphing, Shelleday Gets Results for Fund

Pittsburgh—It happened while Al Kavelin was appearing with his orchestra at the Pittsburgh Press-Variety Club milk fund broadcast from KDKA's studios.

In the appeal for donations to the fund, made on the program, Trumpeter Al Shelleday of the Kavelin crew sounded out his amateur license call letters and a few minutes later made an appeal in code which read "Give boys, and thanks." Al performed the feat on his trumpet, with the staccato notes ringing out the call for contributions via short wave. About five minutes later, a call by short wave came back into the studios from Rio de Janeiro, Brazil. It was from a musician there who caught Shelleday's appeal and who replied he was sending five bucks by wire to help the milk fund along.

Wonder what would have happened had Hal Kemp's brass section cut loose on the broadcast?

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Should Weber Withdraw All Musicians From Hollywood?

Can Movies Do Without Music? Or Are the Producers Bluffing?

Should President Weber risk the jobs of Hollywood Musicians in a last resort to gain \$25,000,000 worth of jobs for musicians throughout the United States?

Is it possible that the American Federation of Musicians, acting alone, can defeat the millions of dollars of the Motion Picture Industry?

And what is to become of the thousands of musicians who still are on relief roles if the AFM executives should fail to obtain the cooperation of the film executives?

These and other problems will beset President Weber and the executive board when they again meet the Producers in conference Jan. 9 in New York City. Their solution will depend greatly upon whether the MOVIES CAN DO WITHOUT MUSIC and just what the producers would do if Weber should withdraw the musicians from the movie studios. When the AFM executives met with the producers last October and asked their aid in solving the problem of thousands of unemployed musicians, they received a sympathetic NO. But "no" means NO in any language, whether it's delivered with sympathy, regret or as just a blunt refusal.

It's the attitude behind the NO that should interest musicians.

As President Weber pointed out, prior to 1926 and the advent of sound pictures, 24,000 musicians had jobs in theaters and were earning about \$2,500 each a year, or about a total of \$50,000,000. That has since dwindled to \$8,000,000, and during the lowest ebb of unemployment dropped to as low as \$4,000,000. The Union has felt for some time "that the problems of unemployment of musicians were largely created as a result of the film industry's taking immediate and complete advantage of the mechanization of music." President Weber went further at the meeting, declaring there is no valid reason why the film industry should not help the AFM solve the problem, and insisting that they, the producers, had a moral obligation.

Mr. Schenk of MGM, one of the spokesmen for the producers, replied that "it is merely a MATTER OF TECHNOLOGICAL PROGRESS THAT CAN IN NO WAY BE AVOIDED."

"WE FEEL SORRY FOR THE SITUATION, BUT IT IS A CONDITION AND CANNOT BE AVOIDED," he said.

When President Weber asked what would happen if the AFM convention should decide to withdraw the musicians employed in making moving pictures, Mr. Schenk answered, saying "We would hate to meet the situation as it would threaten to destroy our industry. In such an instance, we would have to meet it as best we could, as we will fight to preserve our business."

When Weber asked what the producers' position would be, if the AFM should insist that they put musicians into the 1,500 producer-owned and controlled theaters, Mr. Schenk said, "in my opinion, the answer would be NO—as it would mean bankruptcy!"

Asked why musicians couldn't be employed successfully today, when they were so necessary 10 years ago, Mr. Schenk and Warner (of Warner Brothers), said they can not put in entertainment as a general practice because their experiments in that direction have, in the greatest number of instances, RESULTED IN LOSSES! Mr. Schenk further stated that their (MGM) Palace Theater in Washington, D. C., makes money playing sound pictures, while their Capitol Theater, with vaudeville and musicians, is CONSTANTLY LOSING MONEY.

Double Bill Has Ruined Many Theaters

When Weber asked what the producers' position would be, if the AFM should insist that they put musicians into the 1,500 producer-owned and controlled theaters, Mr. Schenk said, "in my opinion, the answer would be NO—as it would mean bankruptcy!"

CHORDS and DISCORDS "They're In The Mail Bag"

"I Never Played In Dog House"

New Orleans, La.

To the Editor:
In reference to a story titled "Nawthern Boy Jams All Night for \$2.10 in Kitty Jive Joint" which your paper recently published may I say that no doubt Ted Toll, the author, was high when he wrote it. I wish to state I have never played in the Dog House in New Orleans nor have I played for a buck-fifty a night. I don't even know this nut. As a matter of fact, I have been down here at home, recovering from a hemorrhoid operation. The guy who wrote that story gives me such a pain all over again—in the same place.

Thanking you, I remain,
Very truly,
LARRY SHIELDS,
of the Original Dixieland Band.
New Orleans, La.

To the Editor:

We are the musicians who play at the Dog House here and we feel that you owe Larry Shields an apology, for he doesn't work here and as far as we know, has never even been in the place. The clarinet and sax man at the Dog House is a much younger man and not as tall. We feel you were wrong in printing Ted Toll's article, for it was definitely inaccurate.

Cordially,
TWERTIE,
trumpet player at the Dog House.
ED. NOTE—Ted Toll, in last month's "Chords and Discords," admitted his error and apologized for the mistake. The clarinetist named Shields that Toll played with in New Orleans was, Toll later found out, Larry Shields' brother. Which should straighten things out to everyone's satisfaction.

Paging Tiny Wolf

Chicago, Ill.

To the Editor:
Just returned from Los Angeles

Musicians Off the Record



Guess Who? Maxine, Patty and LeVerne Andrews were sisters 15 years ago just as they are now, but they weren't nationally noted for their rhythmic singing style when this photo was made. The girls are shown waiting for the mother to return from a shopping trip.

One of the most potent reasons for this, according to him, is the double feature policy.

They say the double feature and long shows have ruined the deluxe downtown theaters. It is true, that the producers tried to insert a prohibitive clause against double features in their contracts, and the United States Supreme Court, in a decision handed down in the Pearlman, Philadelphia, case, enjoined them from using it, holding that such a clause is in violation of the Sherman Anti-Trust Act.

And so, the only reason their company shows double features is because THE PUBLIC APPARENTLY STILL DEMANDS THEM.

What a philosophy of present-day business is tied up in that phrase, WHAT THE PUBLIC DEMANDS, or that THE PUBLIC PAYS THE BILL!!!

If all other efforts fail, here is one—and the final judge—to appeal!

Find out some way to present music IN THE FLESH so that it's WHAT THE PUBLIC APPARENTLY DEMANDS. Then no producer, no theater owner, no exhibitor or anyone else CAN IGNORE your needs or demands!

and out there I heard the greatest gal trio in the business, the Galli sisters. They are just kids, oldest being about 15. They are second only to the Boswells. What has happened to Tiny Wolf with Abe Lyman?

Sincerely,

HOWARD WINSTON.

"Terrific New Band"

Poughkeepsie, N.Y.

To the Editor:

How about some recognition for Art Manse and his music, a band that's really doin' things in upstate New York? Manse's piano is superb and he can out-phrase Duchin and Henry King. Personnel includes Manse, Larry Bloom, Vic Hereanic, Mort Fiskin, Homer Storms, Floyd Lawrence and Jerry Lehr.

LARRY BLOOM.

"Band Room Interlude"

"Goodnight," they say, and I'm alone
With just my thoughts and scattered horns.
The horns don't grate against my bone,
But how those thoughts vibrate my corns.

Sax and trumpet on the table,
Trombones on a chair.

And I would, if I were able,
Blow a blast to rend the air.
And I'd blow so dad-burned loud
That Gabe would hear the chord,
And peek around behind a cloud
With "Honest, that wasn't me,
Lord."

HIX BLEWETT
Chicago, Ill.

Another Miller Rave

Boston, Mass.

To the Editor:

In a short time we'll find Glenn Miller's Band at the top. John Austin, trumpeter, is the most exciting I've heard yet. He surpasses Berigan and James any day. When Glenn finishes polishing his outfit, he will be offering us exceptionally soothing music, plus swingish swing. Miller's signature is the loveliest on the air, too.

J. J. HAND.

Thought It Was Crosby

Zanesville, O.

To the Editor:

I heard Vincent Lopez the other night on the air and at first thought it was Bob Crosby's great Dixieland band, my favorite of all. I want to know if Lopez is using his own arrangements or some of Crosby's goodies. I am not making light of the Lopez unit, as it's plenty good. But I would like to know how it sounds so much like a carbon copy of the BC outfit.

BOB FRYE.

"Power In Music"

Bluefield, W. Va.

To the Editor:

I wish to congratulate DOWN BEAT on its recent editorial concerning the racial question in music. I believe that the views expressed are the views of every thinking musician. If there is any one thing with the power of drawing together persons of different

racess and beliefs, it is music. Its wide scope, moreover, should not be marred by segregation.

LEO F. STEINER.



"I don't mind—just as long as I can SWING"

Thinks Benny Tops

Seattle, Wash.

To the Editor:

This is to let you know, if you give a darn, that I've finally figured out just what is wrong with the dopes who write in and say that anyone from Lombardo to T. Dorsey is better than King Goodman. Because they've never stopped to, or are incapable of, analyzing the BG band, they think they will start a furor by saying Bud Freeman smells, or that Bobby (Kay Kyser) Guy's trumpet is better than Harry James'. Goodman himself and his men are the greatest swing men ever assembled and anyone who hasn't sense enough to admit it should be placed in a psychopathic ward. And unlike T. Dorsey, Benny is always a good sport.

Though I worship the BG crew, I'll admit there are others, too, that are plenty potent. They are Artie Shaw's, Bob Crosby's, Count Basie's, Jimmy Dorsey's and the veteran Ben Pollack's outfits. T. Dorsey is the best of the trombone players but his band, I think, is terribly amateurish. Brother Jimmy's band has everything that Tommy's hasn't and I am at a loss to know why the J. Dorsey unit hasn't won the recognition it merits.

BETTY CUMMING.

Roger Pryor Approved

Canton, O.

To the Editor:

I recently heard Roger Pryor's Ork on the Fitch Bandwagon and in my opinion, you can put Benny Goodman, Gene Krupa and Fletcher Henderson in a class by themselves and open up a new field of musical presentation headed by Mr. Pryor. His arrangements and voicing have set a new high in my estimation, and especially do I admire his presentations of the operatic numbers which so many bands have tried to master.

The 30 minutes of his music recently was the most enjoyable dance program I have heard within the last two years. What we need in dance bands is something different and not so much of the same old routine stuff, and now that we have it (in my estimation, at any rate), let's hear more of it.

ROBERT TAYLOR.

Likes Prison Stories

Jackson, Mich.

To the Editor:

Have been reading with interest your articles dealing with music in penal institutions. We have a fine orchestra here (in the state penitentiary) with four sax, five brass, three violins and four rhythm. My position is first trumpet and I turn in an occasional manuscript. Am still studying harmony and theory. The band of 45 pieces and the orchestra are all under the direction of Prof. E. Mc-

(Modulate to next page)

Fate, one of the finest teachers I have ever known.

We do quite a bit of radio work here with two programs weekly going out over WIBM, Jackson, at 9 p.m. (Tues. and Sat.). We do mostly variety shows with vocals, orchestra numbers and instrumental solos for the most part. We have two fine violinists who are featured (one sweet, one hot); an alto man who really goes on stuff like Jimmy Dorsey's *Bee*; a young fellow who really swings a marimba, and I am occasionally called for a trumpet number.

CHARLES ARMON

Double Trouble

Winnipeg, Man.

Dear Sir:

Am I hot and I really mean hot, for weeks my best friends have passed me by—I even stayed home and shined up my horn, changed to another type of toilet soap, but 'twas all in vain, still they passed me by, and why, I ask you, why? Just because some mouth organ playing jitterbug, who totes the same moniker as myself writes to your publication saying what a lousy bunch of musicians we have in Winnipeg.

I would like to point out that many of Winnipeg's musicians are now filling positions with credit, in the best bands and orchestras in America and Europe, and also that Winnipeg's local bands will stack up with other local aggregations from cities of a similar size.

However, my main reason for writing is to have you explain that I, Jack Davidson, a member in good standing of local 190, Winnipeg, am not the same party that wrote the article that was published in both October and November issues of your paper.

Sincerely yours,
Jack Davidson

On Swing

Sing a song of six pence,
Swing is all the rage,
Six and twenty players,
Seated on a stage.

When the curtain rises,
The band begins to play,
But what the hell they're playing,
Is more than I can say.

Drummer with Ted Cook's Band,
Grand Rapids, Michigan

"Hammond Is Touched"

Topeka, Kas.

Dear Editor:

... To that gentleman, John Hammond—scallions from me. How any man who thinks he knows something about music can write and say Bob Crosby's rhythm section is frigid is a little touched. If I were Ray Bauduc and a few others I would consider that an insult. I suggest Mr. Hammond listen to a few of these other so-called swing bands and really hear a frigid rhythm section!

FRANK BARTLETT

Tony Burmek Comes In For Big Razzing

Milwaukee, Wis.

Gentlemen:

Bands here in town think Tony Burmek's crack about Milwaukee not having a good enough band to put on the air, is so much second-hand cigaret smoke. In other words, we don't believe that we have a correspondent for the *Down Beat* in Milwaukee that really gets off the swivel chair to look around to see what's going on in the entertainment world.

LEN CHIC, Manager
Marty Gray Quintet

Internes Sent Knox

Chappaqua, N. Y.

To the Editor:

On a recent trip to Ithaca, I heard a 5-piece Negro ork 10 minutes after trying to get a kick out of the Berigan orchestra and not succeeding. Here, a few blocks away, was superb entertainment. There was a tenor, trumpet, piano, bass and drums. They played in a hot, yet relaxed manner, with no blaring or cheap attempts at showmanship. Band is local and goes under the name of 'Doc Small and His Internes.' ... Good bet is that the drummer doesn't stay up at Ithaca very long.

KNOX BURGER

"Let's Write Ralph"

Champaign, Ill.

To the Editor:

I have a drummer friend whom a lot of your readers know but have forgotten. His name is Ralph Swisher. Recently he was committed to the State Hospital at Jacksonville, Ill., for partial loss of mind. He isn't bad and could be helped a lot if some of his friends would only write a couple of lines to him at that address.

ANONYMOUS

Lulu Raps Bim Burns

To the Editor:

Bim Burns of Boston, chairman of the Musicians Organizing committee, seems to have the idea that the AFM should open its arms to the scabs of Boston and the rest of the nation and say: "Of course, you're welcome to join our organization, and we'll be happy to waive the initiation fee of \$50. You needn't pay any dues or any tax, because the men that work in the local and ... national offices don't need any salary—when they pay out insurance, make loans to musicians, send checks to jobless musicians, and give food to unemployed union men, they just reach up and pick it off a tree."

I'm the gal that sits at home waiting for 100 per cent Union Hubby to bring home scale—and if it weren't for scabs, we wouldn't have had such a hard time getting our initiation fee paid.

LULU

(Modulate to page 28)

Guitars by Gibson



BEN HELLER

Goodman's famous
swing orchestra; al-
so Camel Caravan.

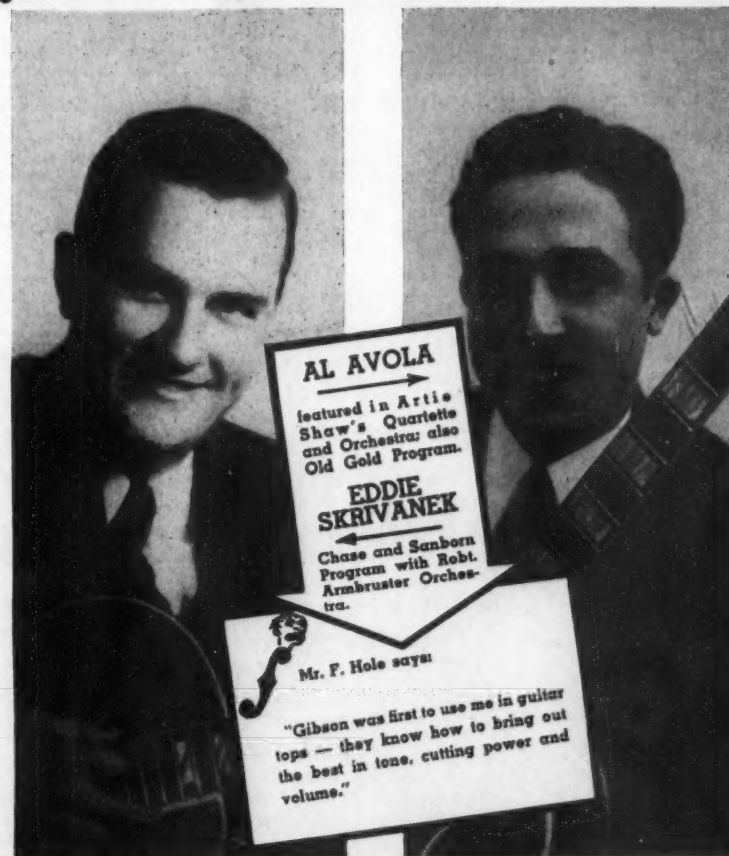
CARL KRESS

Fred Allen Program
—and Paul White-
man's choice for an
All-American Band.

Mr. Carved Top says:

"Gibson really knows my ins and
outs—they were first to use me on
guitars—I'm hand made—"first
is best."

ON YOUR ON YOUR IN THE Radio-Records-Movies



AL AVOLA

featured in Artie
Shaw's Quartette
and Orchestra; also
Old Gold Program.

**EDDIE
SKRIVANEK**

Chase and Sanborn
Program with Robt.
Armbruster Orches-
tra.

Mr. F. Hole says:

"Gibson was first to use me in guitar
tops—they know how to bring out
the best in tone, cutting power and
volume."

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"Casa Lomans Laugh at Criticism" ...

With Money Invested, Boys Get Belly Laughs Over Pannings

Dexter Lambasts Critics
Who Razz Glen Gray's Crew—Eddie
MacHarg Big Factor in Ork's Success

By Dave Dexter, Jr.

It wasn't long ago, Artie Shaw was trying to click with a combination he called "swingin' strings" which he later junked; Benny Goodman's gang had crept up the ladder and were in the middle of their first date at New York's Hotel Pennsylvania; you, your family and friends probably were singing a ditty about a star falling out of heaven, and a new Red Norvo-Mildred Bailey band was playing its first big date at Chicago's Blackhawk Restaurant.

It was Christmas week, 1936, and the Paramount Theater was attracting attention in vaude and motion picture circles with a startling new "in person" policy it was introducing at that time. Glen Gray and the Casa Loma Band were jamming crowds on Times Square and many old-timers ventured the prediction that flesh, as a result, would return to theater houses throughout the land.

Started New Trend

It wasn't a rash prediction, for the Paramount's success in presenting America's best dance combinations in the flesh week after week without a miss is now show business history. The policy inaugurated a new trend in showmanship and brought more than one dying movie house back to life. Last year the Paramount celebrated the start of its second year. And once again Casa Loma was chosen to start the ball rolling for another successful season of stage presentations of top-flight bands.

It was much the same story again in 1938, for last month, during Christmas week, "Spike" Gray and his Casa Lomans once again held forth on the Paramount's moving stage to officiate during the time when the old year leaves and the new year arrives. But there's a story behind the band—and its appearances at the house—which hasn't been told despite its long run of successes in theaters, ballrooms and niteries throughout the land.

Laugh at Critics

Scores of self-styled "critics" in trade publications and other sheets of wide circulation have consistently failed in their attempts to knock the Casa Loma lads. Claims that a stiff rhythm section, uninspired soloists, a library of "mechanized" arrangements and other rash and undoubtedly prejudiced statements have been plastered against the band so many times in the last few years that the boys have gotten so they anxiously await each derisive article so they can have a good laugh together in celebration of the impotence of scribes' pens.

That the band is one of the best is undeniable. Eddie MacHarg, manager, recently made his reg-

ular financial report to the band's members at the meeting of Casa Loma, Inc. And although the exact sum was not made public, it is a fact that he announced the corporation had more than \$500,000 socked away, free of strings and ready to be used at any time—proof in itself that the band today stands alone as probably the most successful in the world.

MacHarg has had a lot to do



Responsible, along with Cork O'Keefe, for much of the success of the Casa Loma orchestra is dark-eyed Eddie MacHarg, above, who worked with the Boswells, Mills Brothers, Duke Ellington and others before taking up with the Glen Gray outfit in New York.

with the band's rise to fame. Before he took over the managerial tasks he had successfully handled the Dorsey Brothers, Duke Ellington, the Boswell Sisters and the Mills Brothers. He had made several trips to Europe to gain acclaim with his artists and all in all, had traversed the 48 states of the Union just 29 times doing his work with various acts and units.

Few persons, however, know that MacHarg got as far as the third grade in school; that he only recently married one of the best-known models ever to pose for a magazine cover, and that he sleeps not more than four hours a night in order to keep the payroll, social security, insurance and other rolls up to date while attending to train schedules, contracts, shipment of instruments and 47 other duties he chooses to look after himself. Cork O'Keefe probably is the only single personality who has had as much interest in the outfit, but he, too, admits that MacHarg rates the plaudits for the lion's share of the work connected with the band. Even the publicity has been handled by MacHarg in numerous instances, one of Eddie's greatest achievements being the picture of Mrs. Eleanor Roosevelt standing side by side with Maestro Gray at last year's fancy Presidential ball at Washington's Mayflower Hotel. Eddie arranged the shot himself, saw that the President's wife was on hand, and sat back to see a dozen national slick magazines publish the picture later, including a cover on DOWN BEAT. On that same night MacHarg arranged a Casa Loma broadcast which went out over an international network of more than 500 stations—largest radio wire ever given a dance band.

MacHarg has only one ambition. That is to retire and be a fur trapper. That day is far off, he admits, but he nurses the idea along by sneaking out to look for fur whenever the band draws a layover which will allow him to get away from the noise and traffic of the city.

Dunham Gets Billing

When Sonny Dunham, a couple of years ago, decided to leave his seat in the Casa Loma brass section, the corporation agreed to finance his building of a new band. Months later, discouraged and broke, the Casa Loma gang hesitated not a minute in inviting Sonny to return to the fold. He's been there ever since, quite content to play *Memories of You* on his trumpet and share in the successes of the band. It was MacHarg who got Dunham feature billing a few months ago when Eddie decided the aggregation was in need of more spectacular soloists, from the audience's viewpoint. Now, you'll note, Dunham is billed in the theater and ballroom ads right along with Gray, Kenny Sargent, Pee-Wee Hunt and the Casa Loma name.

Another factor which more than a couple of hawk-nosed critics in the East like to pounce on is Casa Loma's not having a radio commercial. It may be news, and it may not be news, that MacHarg and O'Keefe this fall were offered at least four big air shows at \$1,250 a week, not a microscopic sum for any group of horn-blowers. But because the air shows emanated from Hollywood, where it is necessary for a band to play for union scale in order to land a

night club job, MacHarg lost no time in passing up each offer. The payroll of the band today is \$2,400 a week. Only by landing a commercial in the East, while playing theaters or a regular nightspot, could the band profit to any extent from a commercial.

Won't Book Ahead

Recently, while playing the Los Angeles county fair shortly before moving toward the Atlantic coast, the Casa Loma lads played to 70,400 dancers to gross a stellar \$40,000—a figure which included a "take" of more than \$15,000 for the band in 8 days. Bob Cannon, promoter, immediately tried to book the band again for the 1939 fair, but MacHarg said no.

"We never book that far ahead," said Eddie. "Three months is our limit. You never can tell what's going to happen."

Cannon said he would start barking for Casa Loma's services, then, along about next July. And the guy's got hundreds of bands to choose from!

According to those closely associated with Casa Loma, the band has a sentimental agreement with the Paramount Theater's management which will see Casa Loma occupying the Paramount stage every year during the Christmas week for an indefinite period, probably well into the 1940's.

There's a reason for the band's success. Men like O'Keefe, Barney McDevitt, publicist, and Gray, Sargent, Dunham, Hunt, Murray McEachern, Grady Watts, Pat Davis, Clarence Hutenrider, Danny D'Andrea, Art Ralston, Frank Zullo, Billy Rauch, Jacques Blanchette, Stan Dennis, Tony Briglia and Joe Hall are just about unbeatable.

So is Eddie MacHarg.

Rapp Opens at Gibson

Cincinnati — Barney Rapp and his New Englanders open at the Gibson hotel Jan. 6 for an engagement through Feb. 2.



A quiet evening at home just isn't in the cards for this young married couple, who answer to the name of Mr. and Mrs. Ozzie Nelson. Ozzie and his wife, Harriet Hilliard, are shown above as they appeared to patrons of the Beverly Hills Country Club, Newport, Ky., Christmas week.

Learning to Sing

Chicago — Avis Kent, comely young model whose pictures in New York brought her a motion picture contract, is here taking singing lessons from Norman Kling and also appearing with Harold Stokes' Band over WGN. Miss Kent will make a picture for RKO in the spring.

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Publicity and Advertising Men Are Either Lazy or Incompetent!

By George Oveson

Do it yourself!—if you want it done well! Most of the publicity and advertising men in the music business fall far short of the mark. True, many of them have legitimate alibis in the form of handicapping restrictions—financial or otherwise—but most of them are either lazy or downright incompetent.

The most threadbare of all the would-be excuses is the, "I could do a terrific job on this guy if he'd only give me some dough to work with." Hell, any dope can do a terrific job if his budget is unlimited.

That's where the laziness comes in. If these guys would get out of bed before noon once in a while, they might have time enough to look around and find out how things CAN be done WITHOUT spending a fortune. There's an old gag, somewhere, about the number of ways there are to skin a cat.

As far as the incompetence is concerned, to anyone who has ever sat near an editor's chair, it is so obvious that mere mention of it is like saying that a garbage pail draws flies.

Legs Won't Work Always

Apparently the average P.A.'s idea of a terrific national campaign is to get some expensive photographer to take a picture of the leader and the girl singer with their legs flying. He then writes some brilliant caption like, "Joe Doakes learns to shag so that he can better understand the rhythms that the jitterbugs need."

Some 300 or 400 copies of the caption are mimeographed, neatly pasted to the pictures, and some 400 editors have an attack of nausea a day or two later.

Some two or three weeks after that, the P.A. rushes in to the leader with joyful shouts of victory. Amongst the radio-program listings that came in from the clipping bureau that morning, he found a one-column clip of the picture. It was used by the strong-stomached editor of the Podunk Herald-Clarion (circulation 3,000 weekly). The campaign was a success!

The cost? Practically nothing! \$160 for 400 original 8x10 prints, \$24 for postage, \$3 for mimeographing, \$20 for photo-mailers, and \$15 for secretarial work. A total of only \$222 not including his salary. Peanuts!

The whole thing COULD have been done for \$75, and each editor could have been sent A NUMBER of pictures. And if a little thought and effort were put into the picture-taking, the returns COULD have been stepped-up to really fine proportions.

How to Grab Space

The answer? DO IT YOURSELF! The next time you have a couple of days off in a fairly good sized town, try this:

Through the biggest camera supply outfit, line up the amateur shutter-frenchie. Offer prizes for the

best series of photographs on each of three or four subjects. The supply house might even cooperate on the prizes. This might work out well, too, as a promotion stunt while on a permanent engagement somewhere, and perhaps the spot you are playing can be tied in on the prizes, too.

Remember that to have editorial value, photos must tell a story! It's a lot easier to tell a good story with a series of pictures than with a single shot!

Use a little ingenuity! Pick out several good story subjects, and work out the details with the band. Plenty of good material can be found in the various phases of a band's activities that the public knows nothing about—what a band does from the time it gets into a town until it appears on the bandstand—how the boys kill time while traveling from date to date—what a band does after the job—what happens at rehearsals, etc.

When you get the stories set, assemble the shutter-bugs and let them shoot. Pick out one of the best of them and have him shoot the shooting. His stuff will give you material that'll be a cinch to (Modulate to page 28)

Ideas That Built Business For Bands

(A new twist in orchestra showmanship or in promotion has propelled more than a few musical aggregations to the front—and, incidentally, put these thinking musicians into the black, financially. To let musicians all over the country know what a few of these fast-thinkers are doing to focus attention on their orchestras, and to encourage the development of initiative and originality among all musicians, DOWN BEAT conducts this

"Building a Bigger-Name Band" department.)

Repressed Ambitions Realized

Art Kassell, whose ork currently is at the Bismarek hotel, Chicago, warms the cockles of his patrons' hearts by inviting them to realize their repressed ambition—if that ambition happens to be to sing. Any customer who thinks he's a potential Bing Crosby or Maxine Sullivan is ushered into a glass booth, encased on three sides, where he sings a tune which is recorded with the Kassell ork's accompaniment. Patrons may purchase the record—and duplicates—and send to their admiring (?) friends and relatives. Kassell reports that most of the discs waxed have been oldies such as *Let Me*

(Modulate to page 25)

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- Muskat Ramble arr. by BOB HAGGART
- King Porter Stomp arr. by FLETCHER HENDERSON
- Copenhagen arr. by FLETCHER HENDERSON
- Maple Leaf Rag arr. by ELMER SCHOEEL
- Sugar Foot Stomp (DIPPERMOUTH BLUES) arr. by DON REDMAN
- That's A Plenty arr. by JIMMY DALE
- Down Home Rag arr. by HARRY ALFORD
- Weary Blues arr. by ELMER SCHOEEL
- Story Book Ball arr. by MEL STITZEL
- Sobbin' Blues arr. by F. ALEXANDER
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- Livery Stable Blues arr. by ELMER SCHOEEL
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Critic's in the Doghouse

Dick Jurgens

Leaders
Interview
Themselves

"I try to give the public thoroughly danceable music," says Dick Jurgens. "We don't attempt to play either hot or sweet, but something with a good push behind it. I try to give dancers a moderately-tempered music with not too fast tunes or drags—just something in between."

"I want to hit an average medium, a happy combination, if you please. That's why we don't feature high brass or moaning saxophones."

A Native Californian

Dick uses violin doubles. "I like them for my band," he declares, "and what I'm trying to do, of course, is to please everybody. If our experiences on one-nighters mean anything, they bear out our beliefs to the letter."

HISTORY OF LEADER AND BAND: Jurgens was born and reared in Sacramento, Cal., where he attended high school. The entire Jurgens family was taught music during their early days, but Dick was the only one to keep up his studies. He found time for

three at the Palomar. Other spots played include the Aragon and Trianon Ballrooms (Chicago), where he is currently appearing; the Peabody Hotel (Memphis); the Gibson (Cincinnati), and the Casino on Catalina Island.

Booker: MCA. Records: Decca. No commercial radio programs, but many radio transcriptions. The band won the Rudy Vallee trophy for the best band in California in 1934.

APPRAISAL OF BAND: Jurgens leads a group of hard working young musicians (average age 25). The Jurgens brand of music, because of this fact, does have a "push" behind it. All the men are competent, and constantly strive to give their utmost. As a result, the sections blend well together and each individual does the things that are required of him.

Some nice novelty stuff is featured, the kind of stuff that dancers like to listen to rather than dance to. Among other things, a very entertaining vocal trio, comprised of Busch, Brandt, and Kemper, sings popular songs and ballads. The celeste, handled by Lew Quadling, is the instrument which contributes most to the individuality of the band's style. Inserted in breaks or over a pianissimo choir, the celeste lends the touch which set off the unit's style from others.

Ron Kemper does the arranging for the vocal trio while Quadling,

Brandt and Kemper write the scores for full orchestra. All the arrangers keep their scores within the scope of the Jurgens style of execution.

SUMMARY: Dick Jurgens and the boys take their work seriously. Perhaps it's because the band is a cooperative organization. Each man takes a vital interest in putting the group across. Perhaps it is just as much so because from high school days on, the boys lived within close range of each other and found their youthful outlet in rehearsals. It's a case of intimate friends banding together for a common purpose.

They seem to know what they want, and what the public wants. The combination is a happy one and spells success.

PERSONNEL: Dick Jurgens, leader. Art Aievoli (1), Eddie Kuehler (2), Lon Vacca (3), trumpets; Bob Lee (1), Jim Shevenko (2), tenors; Floyd Adams (3), Carl Brandt (4), altos; Eddie Kuehler, Carl Brandt, double violins; Ron Kemper, piano and vocal; Lew Quadling, piano and celeste; Clarence Lund, bass; Frank Scherer, drums, and Eddie Howard, vocal.

RADIO: Outlet: at Chicago's Aragon, WGN. Signature: *Day Dreams* (composed by Jurgens).

BOX OFFICE DRAW: Good class ballroom and hotel patrons.

TYPE OF MUSIC PLAYED: Commercial sweet.

DANCEABILITY: Good.

Ambrose Not Mysterious

English Leader Actually Exists; Plays Fiddle, Forced to Use Stocks for British Bluebloods

By Harold Taylor

London—For a long time I went around thinking there wasn't any Ambrose at all, that he was a mysterious figure in Europe who had a swell band, but who probably lived in a castle with a moat around it, and a drawbridge with green stripes.

But I found him here in London, and I talked to him, and I heard his band. He is no longer mysterious. Ambrose definitely exists. They call him Bert Ambrose, but leave the "Bert" portion off because its absence makes him appear more glamorous.

Can't Appreciate Jazz

Ambrose looks a lot like former King Alfonso of Spain, with a dark, narrow face and small hands. He plays the fiddle. I met him in the Cafe de Paris, one of the extra special eating joints where the rich people go, near Piccadilly in the heart of London.

"The English dancing public has practically no appreciation of good jazz," Ambrose told me. "The dancers come up and ask for 'hot' swing music for a change just after we've torn the rafters apart with *Life Goes to a Party*. They haven't the remotest idea what they like or what they want."

So at the Cafe de Paris, or at any of the parties for the English aristocracy at which Ambrose plays, he does just ordinary arrangements—sometimes even stocks.

"Play something good and they don't like it," he said.

It is only on his broadcasts and on his record sessions that Ambrose plays the righteous jazz. He broadcasts once or twice a week over the national network of the British Broadcasting Corporation, and most of the tunes he plays then are arranged by Sid Phillips. These broadcasts give you the sort of thing you expect from Ambrose, very smooth sweet arrangements, and some very swingy bits of jazz, with lots of clarinet by Danny Polo and lots of trumpet by the Scotch Tommy McQuater.

Has Unique Style

It is a peculiar fact that the Ambrose style, while American in many respects, remains typically

English. This may be partly due to the fact that the English recording and broadcasting studios have a distinctive tone of their own. They are not damped as much as the American. But there is something else too, an immense



Introducing the "mysterious Mr. Ambrose" of England. The Duke of Windsor played drums and former King Alfonso of Spain slapped the bull fiddle in Ambrose's band while Bert and his gang were playing London's swank Embassy Club a few years back.

precision, delicacy and cleanliness about the Ambrose band which marks it off from all the other English products.

Sid Phillips has been right-hand man for Ambrose for years now, ever since the Ambrose career be-

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Four Years at the same spot. That's the record chalked up by Julia Lee, piano-playing songstress at Milton's in Kansas City. Mildred Bailey, Red Norvo, Benny Goodman and other luminaries who have caught Julia's flashy keyboard style personally in the last year agreed she was "buried" in the Heart of America city, although talented enough to create a commotion in any of the big time circles.

gan. The first job the band had was in the famous Embassy Club in London, where five men with Ambrose leading on fiddle stayed six and a half years. The spot used to be the very smartest and most select club in all London. They wanted to know all about your ancestors before you could even dance there. To play in a joint like that was not only a great honor, but it did Ambrose a lot of good as far as his career as a bandleader was concerned.

The King Played Bass

There were nights when the King of Spain, the Duke of Kent, the Prince of Wales, the Queen of Roumania and a couple of dozen assorted blue bloods and aristocrats would be in the Embassy shaking the royal feet. Ambrose has stories to tell about how the Prince of Wales used to come and sit in the band on drums. He knew Edward the Windsor boy quite well. Even the King of Spain, at the time when he had a country to be king of, played string bass one night. Ambrose met them all.

He stayed at the Embassy Club with such goings on for six and a half years. Then he did a few seasons at the very select Sporting Club in Monte Carlo, the place where all the dough is lost. Am-

brose himself took quite a beating at times in the Casino, and was often known to lose \$5,000 a night gambling at the tables. He played at Biarritz, at Cannes and at Nice, and then came back to London.

When the famous Mayfair Hotel was built, Ambrose was chosen to take his band in to start the ballroom business. He stayed there for another six years, and it was at the Mayfair that he achieved his reputation as a musician and as a band leader. Musicians from all over Europe were familiar with his band, and he acquired a continental reputation which still lasts. It was then that he made his first very successful records for Decca, records which first introduced his band to an American public. Danny Polo's clarinet and Billy Amstell's tenor were the two outstanding features, and the band was enlarged with the best of the English boys.

In the Movies, Too

Off and on during all this time, Ambrose was doing stage shows with a small combination around London, a swing outfit with McQuater on trumpet, Polo on clarinet, Amstell on tenor, and a rhythm section with a couple of singers, one of them the blonde American Evelyn Dall. In the past two years he has made three full length films, as well as supplying the music for a few of the shorter pieces. His last film, *Kicking the Moon Around*, was written around the career of a band leader, and features the whole band as well as Ambrose himself. He is one of the busiest guys in England, with his record sessions, his film work, his broadcasts and his stage shows, as well as the regular spot at the Cafe de Paris.

Last year he added to his already long string of honors by opening the famous Paris Exhibition ballroom. After several delays due to the French boys not having the room put together in time, Ambrose went in and opened to huge crowds from all over Europe.

Phillips a Big Help

After the exhibition, he came back to London last fall, and bought a club in partnership with Jack Harris, another of the inner circle of big shot band leaders in England. After six months at the

(Modulate to page 21)

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Dick Jurgens' ambition to become a star football player gave way to other hopes when he was offered a job playing at San Francisco's St. Francis Hotel. He's been in the music business ever since. The Jurgens orchestra currently is playing Chicago's Aragon Ballroom.

football, too, playing during his entire four years of high school. He was about to enter the University of California (mainly to play football, he admits) when he was offered the job at San Francisco's St. Francis Hotel. The present Jurgens band has been together for eight years, except for only three men. It is comprised of boys who went to school together at the Sacramento Junior College. In 1929 these boys began their climb up the ladder of fame by playing in the basement ballroom of the Travelers Hotel in Sacramento. Then they got a job for the summer at Lake Tahoe, a summer resort. It was here that the manager of the St. Francis heard them and offered them the job which made Dick decide on music instead of football.

Injured His Lip

At Lake Tahoe, Dick was involved in an automobile accident in which he injured his lip. That was the incident which made him leader of the band, and now he plays trumpet only on specialty numbers. The boys requested he assume leadership of the group, and since Dick has been with them for so long, he feels he has developed just the type of band that he wants.

"Most of our success has come in the past two and one-half years," comments Dick. From the St. Francis he went to the Palomar (Los Angeles) and thence to the Drake Hotel (Chicago) for a 21-week stand. There followed two repeat engagements at the St. Francis and

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GUTBUCKET DRIPPINGS

"Gene Krupa's No. 1 Fan" could start a Krupa club if he felt the urge, judging by the number of letters DOWN BEAT has received from "Krupa collectors," who have compiled scrap-books, driven hundreds of miles to see their hero and in many other ways shown where their loyalty lies.

Let's Fix His Wagon!

From La Clark of the Girls' Club of the Two Hartfords (Conn.) comes this missive, "So you have a No. 1 fan for Gene Krupa, eh? Well, let's fix his wagon. Can't say I've collected pictures of him—but I have plenty. As for the 'write-ups,' I eat them up! But! When he played with B.G., I heard him in New York, Massachusetts and Connecticut, standing all night-long in front of him. When he formed his own band I did likewise. Now this may sound like nothing at all, but standing six to eight hours is something with two good feet. Now here's the rub—I'm a cripple! Do I think he's worth it—or do I!"

Club Will Honor Krupa

Charlotte Bicking of Downingtown, Pa., writes: "When he (Krupa) played at the Earle theatre in Philadelphia, I sat through five shows to see him. I am also organizing a Fan Club in his honor. As soon as I get Gene's permission, I can get the club started. I have members from United States and Canada."

Swing Takes All Her Time

But Gertrude Harrell of Texarkana, Tex., has an objection: "The dope on Gene Krupa's 'No. 1 Fan' in November DOWN BEAT is swell—but why be partial to one drummer, leader, etc., to that extent? Me—I just like Swing and its true spirit. Here's what I've done. I have two beginning volumes of a series of books on 'Swing and Its Masters' which I have made myself. I have decorated these books with drawings, etc., which have taken, as well as I can figure, about 530 hours of my time since June, 1938! And that's a conservative estimate. In my two volumes, I have designated numerous sections in which appear articles and pix of a certain musician or leader. Altogether, I have assembled about 400 pix, articles, and a few letters from celebs in jive. . . . Only such 'lollapaloozers' as Goodman, Krupa,

Chambers Jr. of Huntington, W. Va. "What do they mean by shouting to the high heavens that the criticisms of bands . . . that DOWN BEAT's critics give, smell like burned rubber? I'm amazed! I think they're darned good in their criticisms. Of course, their criticisms are quite personal. What person doesn't inject personal likes and dislikes into honest criticisms?"

'Give Sweet Bands a Break'

"When I read the article by Peter Maurice and Butch Decon, I simply had to defend our sweet and so-called 'gushy' bands," counter Peg Shannon and John O'Brien of Detroit. "Consider Sammy Kaye, George Olsen, Frank

Mako to Have His Own Band

Hollywood — Gene Mako, who teamed with Don Budge to form a duo which garnered an imposing list of tennis titles in Europe and the United States, soon will have his own band. A drummer in his own right, he is making the rounds here with Gene Krupa to uncover a likely looking outfit to carry the Mako banner.

ANOTHER CORN BAND NOW

Minneapolis — Newest band to take shape here is Joe Billo's, which opened at Radisson Hotel last month for a 4-week stretch. Outfit is on the Schnickelfrits side and oddly enough, is getting started in the same town where Freddie Fisher's made his corn palatable. Sharing top billing with Billo is George Maddock, drummer.



Leighton Noble's orchestra, currently providing dancipation at Boston's Hotel Statler. Starting the New Year off as members of the Noble band are Edith Caldwell, vocalist; Johnny Maurer, Marty Abramson, Sammy Epstein, Chick Floyd, Jimmy

Troutman, Bill Sperling, Vic Hamann, Harry Morrissey, Johnny Smith and Johnny MacAfee. Noble himself is shown at Miss Caldwell's left in this photo, snapped while the band played for festive holiday dancing at the Statler.

Dailey and Guy Lombardo among our first sweet bands. They all have an original style. . . . As for Crosby, Norvo, Dorsey, Clinton and Shaw, I agree, they need plenty of seasoning."

'Voters Are Corny'

Manese and Chowder of Rockville, Conn., assure us "We have read your 'rag' for a long time and like it a lot, but how the hell can you justly pick the cream of the crop with guys that play the nuts (like Dick Stabile) in the corn column? Who are the guys that voted that way? As far as we're concerned they're the guys that are corny. What with all these good men and bands misplaced by musicians, how can average bands get along when they have to please a bunch of 'screwballs'?"

Henderson Ahead of Basie?

"In the August DOWN BEAT a swing critic made the statement that Count Basie has the greatest band assembled anywhere—even greater than the Henderson band of the middle '20s," writes Bill Myers of Malden, Mass. "If both bands were compared man for man, the Henderson band would excel the Basie band . . . such gifted musicians as Coleman Hawkins, Don Redmond, Louis Armstrong, Buster Bailey and Benny Carter were past masters and still are important figures in jazz as arrangers, leaders and performers. With possible exception of Lester Young, what musicians in the Basie outfit can be favorably compared with the Henderson aggregation? The answer is simple and obvious."

"The Basie band plays rather 'loosely.' This tends to give prestige to the organization for this gives flexibility to their style—the outstanding contribution and achievement of this band. The Henderson band strived for precision, accuracy and drive, yet never failed to restrain and confine this manner of playing to a style which was simple, natural, exciting and in good taste."

CLINTON JAMS 'EM IN

Hartford, Conn. — Making his first appearance at the State theater, Larry Clinton established a new attendance and box office record by jamming over 18,000 into the theater in a single day. "Standing room only" sign was out as Clinton broke the previous high set by Mae West. Management resigned the band for another appearance after Christmas.

RAG-TIME MARCHES ON . . .

NEW NUMBERS

Girl to Mr. and Mrs. Cab Callo-way in a New York hospital Nov. 25. Father is prominent Negro band leader, currently at the Cotton Club in that city.

Girl to Mr. and Mrs. Norb Garrett, Kansas City, Mo., last month. Father is a star baritone horn artist and member of the staff of the *Kansas City Journal*.

Girl to Mr. and Mrs. Pinky Tomlin in Hollywood Dec. 12. Father is songwriter.

Boy to Mr. and Mrs. Archie Tarschis in Pittsburgh, Dec. 9. Father plays sax with Jimmy Peyton's orchestra.

Boy to Mr. and Mrs. Charles Sollinger in New York Dec. 5. Father is assistant treasurer of Local 802, AFM.

Girl to Mr. and Mrs. Nappy Lamare Dec. 4. Lamare is guitarist with the Bob Crosby band.

TIED NOTES

Darwin M. Jones, alto man and vocalist with Harlan Leonard's Rocket band, to *Marian Burton*, at Topeka, Kas., recently.

Sidney Miller, former trumpeter with Harlan Leonard's Rocket band, now jobbing in Kansas City, to *Dorothy Collins* at Kansas City in a secret ceremony recently.

Charles Perry, sax player and arranger for Station KDYL staff orchestra, to *Cozette Neilson*, staff vocalist, in Evanston, Wyo., Dec. 2.

Paul Rowland, cornetist with Downie Bros. circus band the past season, to *Lena Hansen*, in Jonesboro, Ark., recently.

Arthur Glen, manager and bass player of the Empire Boys' orchestra at Hotel Sherman, Chicago, to *Armida*, Mexican movie actress, in Valparaiso, Ind., Dec. 13.

LOST HARMONY

Mrs. Marjorie Barbirolli, the former Marjorie Parry, opera singer, from *John Barbirolli*, conductor of the New York Philharmonic orchestra, in London, Dec. 5.

LAST BAR

Clifford Lang, 32, songwriter, died of injuries received in an auto accident near North Roslyn, Long Island, Nov. 21.

Oscar R. Meyer, 59, for many years leader of the Green hotel orchestra, Philadelphia, and since 1931 a teacher of music, died suddenly of heart disease at his home in that city Dec. 13.

James R. Piggott, 39, musician, in Detroit Nov. 1.



A Little Eyeful, headed for big things, is Peggy Mann, vocalist with Enoch Light's band at New York's Hotel Taft. Peggy is a former chirper with the Henry Hallstead and Ben Pollack orks.

Bix, Ellington, Berigan, Teagarden and a few others have earned places in my 'hall of fame.'"

'Jimmy Tops Tommy'

"Concerning your last article about Jimmy Dorsey," comments J.K. of Williamsport, Pa., "Yes, J. is far superior to Tommy undoubtedly. However, I do not think he is the slave driver that T. is. I think Jimmy's music will be remembered where T. left off, which will be soon, I believe."

'What're They Harping About?'

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Final Results of Band Contest

(Continued from page 1)

and Tommy Dorsey, sentimental siphon slider that he is, drew the show slot.

Many Votes Cast

Votes poured in from all sections of the land in record proportions, indicating interest in popular music, bands and individual personalities has reached an all-time new high everywhere.

Leading the way in the "vocalist" division were Ella Fitzgerald and Bing Crosby, who won going away. Teddy Wilson nosed out Bob Zurke on piano, and Harry James, Bunny Berigan and Louis Armstrong rated best of all trumpeters. On bass, it was Bob Crosby's Bob Haggart who sneaked in ahead of Harry Goodman, very

Bob Crosby, leader of one of the most popular swing bands in the country, says of the **YEARBOOK OF SWING**: "An informative book on jazz is really needed. Now's a chance for all you Maltese Cats to get hep."

much like Benny Heller led Carmen Mastren on guitar. Gene Krupa won the drummer's chair over Ray Bauduc; Tommy Dorsey and Jackson Teagarden were shoved into the trombone chairs easily, and Jimmy Dorsey, polling more ballots than any other alto saxophonist, found himself leading the all-star sax section aside Bud Freeman, Goodman and Johnny Hodges.

Benny Champ Soloist

Goodman still is adjudged the outstanding soloist of the many thousands of musicians who were eligible. His clarinet, apparently, is considered the epitome of all that is good in taste, technique and tone.

The arranging staff selected includes Larry Clinton and Fletcher Henderson, two of the nation's foremost men in the field. Results of the "corn" section of the contest were virtually as anticipated, with Ted Lewis, Henry Busse, Eddy Duchin and Carmen Lombardo leading the respective divisions.

Pages Held Open

All votes received up to and including Dec. 26 were counted. Pages of the **DOWN BEAT** carrying the final tabulations were held open until the tabulations were completed by members of the staff. Many hundreds of voters did not completely fill in their ballots, thus making wide differences in total votes cast for candidates in the many divisions of the contest.

Tabulations follow:

Vocalists

1. Ella Fitzgerald	1229
2. Bing Crosby	1201
3. Mildred Bailey	1123
4. Billie Holiday	961
5. Martha Tilton	901
6. Bea Wain	426
7. Jack Leonard	411
8. Connie Boswell	395
9. Kenny Sargent	385
10. Maxine Sullivan	368
11. Edythe Wright	230
12. Pee-Wee Irwin	221
13. Marion Mann	145
14. Dolly Dawn	126
15. Louis Armstrong	120
16. Bob Crosby	119
17. Bob Eberle	116
18. Leo Watson	113
19. Judy Starr	90
20. Ben Ben	82
21. Nan Wynn	72
22. Buddy Clark	72
23. Maxine Gray	71
24. Virginia Sims	62
25. Lois Swaney	60
26. Jimmy Rushing	59
27. Dan Grissom	55
28. Phyllis Terrell	54
29. Ella Logan	54
30. Tony Pastor	47
31. Cab Calloway	45
32. Bill Stoker	41
33. Irene Days	40
34. Patty Andrews	40

(All Under 40 Not Listed)

Soloist

1. Benny Goodman	1248
2. Artie Shaw	1104
3. Harry James	744
4. Tommy Dorsey	607
5. Dave Harris	588
6. Bob Zurke	569
7. Lionel Hampton	527
8. Teddy Wilson	511
9. Gene Krupa	501
10. Johnny Hodges	470
11. Eddie Miller	436
12. Bunny Berigan	437
13. Louis Armstrong	429
14. Jimmy Dorsey	412
15. Sonny Dunham	412
16. Murray McEachern	378
17. Billy Rauch	359
18. Count Basie	357
19. Ray Bauduc	350
20. Ray Eldridge	323
21. Fats Waller	321
22. Art Tatum	319
23. Joe Bauer	314

Swing Band

1. Artie Shaw	2535
2. Benny Goodman	2497
3. Bob Crosby	1486
4. Count Basie	899
5. Jimmy Dorsey	714
6. Tommy Dorsey	676
7. Casa Loma	618
8. Duke Ellington	461
9. Jimmie Lunceford	461
10. Gene Krupa	394
11. Larry Clinton	169
12. Glenn Miller	158
13. Raymond Scott	158
14. Red Norvo	158
15. Bunny Berigan	134
16. Chick Webb	113
17. Mal Hallett	83
18. Woody Herman	47
19. Andy Kirk	35
20. Jan Savitt	35
21. Cab Calloway	33
22. Fats Waller	29
23. Skeets Tolbert	28
24. Dean Hudson	27
25. Fletcher Henderson	27
26. Earl Hines	26
27. Spud Murphy	26
28. Erskine Hawkins	19
29. Roy Eldridge	18
30. Buddy Rogers	15

(All Under 15 Not Listed)



Still King in the soloist and quartet-trio divisions of the DOWN BEAT contest is Benny Goodman, whose band rated second to Artie Shaw's in the swing division. More of Goodman's men rated places on the all-star than those of any other band.

24. George Auld	84
25. Red Norvo	83
26. Lester Young	72
27. Coleman Hawkins	72
28. Jack Teagarden	71
29. Fats Waller	70
30. Mennie Klein	58
31. Buck Clayton	58

(All Under 50 Not Listed)

Arrangers

1. Larry Clinton	1901
2. Fletcher Henderson	1850
3. Edgar Sampson	945
4. Bob Haggart	742
5. Duke Ellington	621
6. Dick Jones	587
7. Raymond Scott	537
8. Spud Murphy	501
9. Will Hudson	293
10. James Mundy	275
11. Count Basie	257
12. Glenn Miller	216
13. Mattie Matlock	155
14. Benny Carter	127
15. Deane Kincaide	117
16. Vic Shoen	115
17. Jack Andrews	120
18. Artie Shaw	105
19. Sid Phillips	76
20. Claude Thornhill	64
21. Eddie Sauter	65
22. Dan D'Andrea	44
23. Sy Oliver	42
24. Al Feldman	51
25. Buck Clayton	51
26. Neely Plumb	48
27. Mary Lou Williams	44
28. Gene Gifford	40
29. Joe Lipman	32
30. Russell Clayton	32
31. Eddie Durham	30

(All Under 30 Not Listed)

Sweet Band

1. Casa Loma	1971
2. Hal Kemp	1460
3. Tommy Dorsey	1444
4. Ray Kyser	740
5. Guy Lombardo	679
6. Wayne King	459
7. Larry Clinton	360
8. Russ Morgan	326
9. Horace Heidt	229
10. Glenn Miller	222
11. Jimmie Lunceford	175
12. Will Osborne	175
13. Sammy Kaye	171
14. Richard Himber	171
15. Freddy Martin	151
16. Jimmy Dorsey	144
17. Red Norvo	138
18. Benny Goodman	104
19. Paul Whiteman	40
20. Eddy Duchin	35
21. Ray Noble	33
22. Andy Kirk	31
23. Del Courtney	28
24. Duke Ellington	27
25. Paul Martin	27
26. George Olsen	69
27. Ozzie Nelson	65
28. Henry Busse	63
29. Isham Jones	62
30. Andre Kostelanetz	59
31. Clyde McCooy	55
32. Count Basie	48
33. Laight Noble	42
34. Abe Lyman	30
35. John Scott Trotter	29
36. Skinnay Ennis	29
37. Jan Garber	29
38. Henry King	28
39. Blue Baron	26
40. Joe Savitt	26
41. Joe Sanders	25
42. Frank Tromber	24
43. Lawrence Walk	24
44. Ralph Webster	23
45. Dick Jurgens	20

(All Under 20 Not Listed)

"Best" Recordings of 1938

1. Sing, Sing, Sing (x)	Benny Goodman	Victor	422
2. Begin the Beguine	Artie Shaw	Bluebird	339
3. One O'Clock Jump	Benny Goodman	Victor	519
4. Don't Be That Way	Benny Goodman	Victor	488
5. My Reverie	Artie Shaw	Bluebird	473
6. Memories of You	Casa Loma	Decca	465
7. Tisket a Tasket	Chick Webb	Decca	425
8. Wrappin' It Up	Benny Goodman	Victor	264
9. South Rampart St. Parade	Bob Crosby	Decca	249
10. Every Tub	Count Basie	Decca	245
11. Yancey Special	Bob Crosby	Decca	217
12. Beck and Call	Red Norvo	Brunswick	147
13. Back Bay Shuffle	Artie Shaw	Bluebird	141
14. Happy Farmer	Raymond Scott	(M) Brunswick	135
15. Bull	Benny Goodman	Victor	123
16. Wacky Duet	Bunny Berigan	Victor	112
17. Marie (x)	Tommy Dorsey	Victor	110
18. I Let a Song Go Out of My Heart	Benny Goodman	Victor	101
19. Lisa	Chick Webb	Decca	93
20. Comin' On	Artie Shaw	Bluebird	91
21. Indian Love Call	Artie Shaw	Bluebird	87
22. Melancholy Baby	Jimmie Lunceford	Decca	80
23. At Long Last Love	Ray Kyser	Brunswick	75
24. Doggie Doogie	Count Basie	Decca	74
25. Duck in Upper Sausky	Jimmy Dorsey	Decca	73
26. Buck-It for Me (x)	Chick Webb	Decca	72
27. Big John Special	Benny Goodman	Victor	71
28. I Let a Song Go Out of My Heart	Duke Ellington	(M) Brunswick	70
29. Nagasaki	Gene Krupa	Brunswick	70
30. Bugle Call Rag (x)	Benny Goodman	Victor	70

(All under 70 not listed. (x) Records made before 1938 voted for in error.)

Quartet and Trio

1. Benny Goodman	4198
2. Adrian Rollins	1546
3. Andrews Sisters	741
4. Crosby's Bobcats	586
5. Merry Macs	336
6. Raymond Scott Quintet	319
7. Milt Herth	282
8. Mills Brothers	194
9. "Modernaires"	155
10. Chick Webb's Chicks	145
11. Bud Freeman (records)	120
12. Red Norvo (records)	119
13. "Light Brigade"	106
14. Dorsey Clambakers	76
15. Max Miller	69
16. "Smoothies"	65
17. J. Dorsey Trio	60
18. O'Neill Spencer	45
19. Teddy Wilson (records)	44
20. Fingertip Trio	35
21. Tito	32
22. Inkspots	28
23. Barney Bigard (records)	25
24. Lionel Hampton (records)	24
25. Slim and Sam	17
26. The Barons	15

(All Under 15 Not Listed)

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Rising out of nowhere in 1938 to take his place among the top-flight bands was Artie Shaw, whose work was named favorite of all swing bands in the **DOWN BEAT** contest. Shaw's recordings, on the Bluebird label, also were rated highly by American musicians who took part in the balloting.

Trumpet

1. Harry James	3954
2. Bunny Berigan	2840
3. Louis Armstrong	2133
4. Roy Eldridge	1414
5. Sonny Dunham	1145
6. Ziggy Elman	849
7. Fats Waller	832
8. Bobby Hackett	744
9. Mennie Klein	707
10. Erskine Hawkins	492
11. Pee-Wee Irwin	486
12. Rex Stewart	464
13. Grady Watts	381
14. Cootie Williams	371
15. Max Kaminsky	329
16. Charlie Spivak	315
17. Buck Clayton	312
18. Sy Oliver	285
19. Bob Butterfield	282
20. Red Nichols	212
21. Charles Teagarden	196
22. Zake Zarchi	188
23. Chris Griffin	187
24. Henry Busse	139
25. Sterling Bosa	134
26. Mickey Bloom	127
27. Frank Zullo	127
28. Taff Jordan	115
29. Dave Wade	101
30. Clyde McCoy	77
31. Merwin Rouse	63
32. Jonah Jones	31
33. Red Allen	31
34. Russ Case	30
35. Lips Page	30

(All Under 30 Not Listed)

Trombone

1. Tommy Dorsey	4680
2. Jack Teagarden	2793
3. Vernon Brown	1951
4. Juan Tizol	743
5. Glenn Miller	579
6. Billy Rauch	503
7. Murray McEachern	404
8. Bob Byrn	399
9. Laurence Brown	315
10. Warren Smith	303
11. Benjie Morton	280
12. Red Ballard	215
13. Sonny Lee	178
14. Jack Lacey	161
15. J. Higginbotham	145
16. Ward Silaway	112
17. Jack Jannay	110
18. Joe Nanton	110
19. Russ Morgan	76
20. James Young	74
21. Les Jenkins	64
22. Claude Jones	62
23. George Brunias	55
24. Sandy Williams	49
25. Bruce Squires	41
26. Keg Johnson	37
27. Milt Mole	31

(All Under 30 Not Listed)

Tenor Sax

1. Bud Freeman	3154
2. Choo Berry	2074
3. Eddie Miller	1970
4. George Auld	770
5. Lester Young	689
6. Coleman Hawkins	676
7. Dave Harris	644
8. Tony Pastor	636
9. Vido Musso	525
10. Herbie Haymer	524
11. Arthur Rollins	503
12. Babe Russin	247
13. Pat Davis	237
14. Joe Thomas	177
15. Herschel Evans	174
16. Joe Dixon	173
17. Dick Wilson	128
18. Dick Clark	85
19. Tony Zimmers	80
20. Saxie Manfred	71

(Modulate to next page)

Tenor Sax—

(Continued from page 16)

21. Joe Massk	45
22. Teddy Hill	61
23. Sheats Hurfurt	61
24. Ben Webster	58
25. Tex Beneke	45
26. Barney Bigard	24
27. Sam Donahue	23
28. Gil Rodin	21
29. Stewart McKay	20

(All Under 20 Not Listed)

Alto Sax

1. Jimmy Dorsey	3147
2. Johnny Hodges	1204
3. Frank Trombair	401
4. Hymie Shertzer	355
5. Dick Stabile	270
6. Toots Mondello	229
7. Willie Smith	221
8. Benny Carter	220
9. Noni Bernardi	190
10. Dave Matthews	188
11. Dan D'Andrea	184
12. Les Robinson	106
13. Art Ralston	86
14. Buddy Walcome	80
15. Harry Carney	68
16. Jack Farrier	68
17. Glen Gray	68
18. Don Redman	63
19. Al Gellodoro	42
20. Earl Warren	37
21. Andy Kirk	31
22. John Cameron	31
23. Artie Bollinger	30
24. Charlie Barnett	29
25. Otto Hardwick	29
26. Frank Davis	26
27. Sheats Tolbert	26
28. Fazola	26
29. Buster Smith	25

(All Under 25 Not Listed)

Clarinet

1. Benny Goodman	2570
2. Artie Shaw	2232
3. Fazola	380
4. Jimmy Dorsey	364
5. Barney Bigard	184
6. Clarence Hutchenrider	170
7. Johnny Mince	139
8. Buster Bailey	111
9. Pee-Wee Russell	111
10. Sidney Bechet	81
11. Gus Bivona	77
12. Woody Herman	68
13. Dick Stabile	62
14. Harry Carney	51
15. Pete Piniello	38
16. John Harrington	31
17. Hank D'Amico	29
18. Joe Marsala	29
19. Saxie Marshfield	27
20. Paul Ricci	25
21. Edward Inge	21
22. Les Brown	20
23. Ben Kanter	20
24. Willie Smith	20
25. Eddie Miller	20
26. Mattie Matlock	20

(All Under 20 Not Listed)

Piano

1. Teddy Wilson	1886
2. Bob Zurke	1486
3. Jess Stacey	754
4. Count Basie	744
5. Duke Ellington	740
6. Art Tatum	731
7. Fats Waller	717
8. Joe Sullivan	716
9. Earl Hines	714
10. Les Burness	714
11. Howard Smith	710
12. Freddie Slack	710
13. Claude Thornhill	710
14. Jim Townsend	710
15. Joe Hall	710
16. Joe Bushkin	710
17. Bob Laine	710
18. Mary Lou Williams	710
19. Claude Hopkins	710
20. Tommy Fulford	710
21. Raymond Scott	710
22. Peck Kelly	710
23. Charles LaVera	710
24. Fletcher Henderson	710
25. Fred Jefferson	710
26. Rosell Claxton	710

(All Under 15 Not Listed)

Bass

1. Bob Haggart	3397
2. Harry Goodman	424
3. John Kirby	415
4. Walter Page	407
5. Stan Dennis	324
6. Moses Allen	258
7. Pete Peterson	237
8. Louis Shoobe	166
9. Israel Crosby	114
10. Pops Foster	113
11. Slam	113
12. Gene Traister	106
13. Gene Miller	83
14. Hayes Alvis	68
15. Sid Weiss	67
16. Artie Bernstein	60
17. Jack Ryan	49
18. Arthur Shapiro	48
19. John Simmons	42
20. Ted Walters	42
21. Hank Weyland	42
22. Jack Shirra	26
23. Alfred Hall	26
24. Doc Goldberg	22
25. Jim Tate	21
26. Eugene Ramey	15

(All Under 15 Not Listed)

Drums

1. Gene Krupa	2259
2. Ray Bauduc	1393
3. Dave Tough	705
4. Ray McKinley	535
5. Chick Webb	476



Counting The Ballots . . . Members of the DOWN BEAT staff are shown tabulating votes in the annual poll to determine who are America's favorite musicians and bands. The group above includes, left to right, Marjorie Deibner, George Oveson and Glenn Burns, editor of DOWN BEAT. More ballots were cast in the contest just concluded than in any other contest ever conducted among musicians.

6. Tony Briglia	257
7. Joe Jovan	204
8. Lionel Hampton	192
9. Sonny Greer	168
10. George Wettling	148
11. Cliff Leaman	110
12. Zutty Singleton	105
13. Johnny Williams	101
14. James Crawford	71
15. Johnny Blowers	71
16. Coby Cole	68
17. Buddy Rich	41
18. Chauncey Morehouse	34
19. O'Neill Spencer	31
20. Sidney Catlett	30

(All Under 20 Not Listed)

Guitar

1. Benny Heller	1535
2. Carmen Mastren	1037
3. Nappy Lamare	890
4. Carl Kress	446
5. Allen Reuss	392
6. Jacques Blanchette	387
7. Al Avola	348
8. Albert Norris	345
9. Busse Ehl	249
10. Teddy Bunn	210
11. Eddie Condon	165
12. George Van Epps	154
13. Freddie Green	101
14. Joe Sodia	95
15. Django Reinhardt	91
16. Frank Victor	39
17. Chick Robertson	34
18. Eddie Durham	29
19. Lee Blair	29
20. Ray Biondi	29
21. Don Hosack	26
22. Bernard Addison	25
23. Dave Barbour	25
24. Leo Gall	24
25. Cliff Rausch	22
26. Freddie Guy	22
27. Albert Casey	21
28. Roc Hillman	20
29. Jack Chesleigh	20

(All Under 20 Not Listed)

Corn Trumpet

1. Henry Busse	3454
2. Clyde McCoy	2930
3. Lebert Lombardo	785
4. Louis Panica	561
5. Red Nichols	467
6. Louis Prima	230
7. Wingy Mannone	227
8. Lou Bessie	161
9. Johnny Davis	102
10. Erskine Hawkins	100
11. Lou Sherwood	70
12. Lips Page	65
13. Fritz Hallbron	30

(All Under 20 Not Listed)

Corn Sax

1. Carmen Lombardo	1166
2. Bud Freeman	964
3. Wayne King	859
4. Glen Gray	449
5. Dick Stabile	353
6. Rudy Vallee	342
7. Dave Harris	263

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4. Roger Pryor	181
5. Sammy Kaye's Man	81
6. Horace Heidt's Man	68
7. George Brunias	97
8. Kay Kyser's Man	75
9. Eddie Kusby	75

(All Under 75 Not Listed)

Corn Clarinet

1. Ted Lewis	1512
2. Buddy Rogers	135
3. Freddie Fisher	108
4. Johnny Minco	98
5. Carmen Lombardo	76
6. Wayne King	74
7. Boyd Santer	51
8. Ben Kanter	34
9. Rudy Vallee	33
10. Sammy Kaye	33
11. Art Kassel	21
12. Hal Kemp	20

(All Under 20 Not Listed)

Corn Piano

1. Eddy Duchin	1410
2. Vincent Lopez	435
3. Fats Waller	254
4. Little Jack Little	228
5. Earl Hines	179
6. Henry King	131
7. Lyman Gansse	75
8. Ted Fio-Rito	46
9. Milt Harsh	44
10. Claude Hopkins	40
11. Art Tatum	35
12. Skinny Ennis' Man	34
13. Rudy Rudolph	29
14. Guy Lombardo's Man	20

(All Under 20 Not Listed)

Corn Bass

1. Candy Candido	555
2. Bob Haggart	281
3. Jack Shirra	142
4. Lombardo's Man	96
5. Joe Carbonaro	93
6. Stan Dennis	70
7. Eddie Edwards	54
8. Slam	54
9. Quinn Wilson	34
10. Daimar Kaplan	27
11. Country Washburn	20

(All Under 20 Not Listed)

Corn Drums

1. Abe Lyman	780
2. Gene Krupa	292
3. Tony Briglia	179

4. Ben Pollack	148
5. Phil Harris	116
6. Lombardo's Man	67
7. George Olsen	60
8. Maurice Purtill	62
9. Bill Hardy	39
10. Poley McGillock	39
11. Jesse Price	37
12. O'Neill Spencer	37
13. Chauncey Morehouse	36
14. Bernie Mattison	20

(All Under 20 Not Listed)

Corn Guitar

1. Alvino Ray	481
2. Harry Reser	252
3. Nick Lucas	164
4. Mike Pingatore	148
5. Eddie Peabody	131
6. Ray Snock	83
7. Eddie LaRue	69
8. Nappy Lamare	49
9. Lombardo's Man	39
10. Garber's Man	37
11. Finky Tomlin	29
12. Gene Autry	20

(All Under 20 Not Listed)

HOLLIDAY NOT COMPLAINING

New York—Negro press throughout the United States gave the Billie Holliday split with Artie Shaw wide space in news columns. Billie was tagged the "last survivor" of colored singers with ofay bands. Shaw made headlines by denying prejudice caused her dismissal. Billie, meanwhile, is not complaining as she rounds up her own band for a Greenwich Village spot.

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Banner Year For Phono Records

Swing Era Reaches New High In '38, Judging By Releases

By Paul Eduard Miller

The year 1938 was another banner one for swing. If the quantity of good phonograph records made available to the swing fan means anything, the era of swing has definitely reached a new high.

We have had our usual quota of critics (both swing and classical) who have predicted in the public prints that swing is on the way out; and we have had others who deplored the "decadence" of present-day swing, or the commercialism and ballyhoo connected with the business of selling swing to a larger and larger public.

Many Superb Reissues

As a matter of fact, however, the very existence of a keen public interest has put swing on a paying basis, and has, so to speak, subsidized the recording of worthwhile hot jazz. Out of the welter of the year's records, most of which were commercial treatments of popular tunes, I found a residue of not less than 55 recorded hot jazz compositions of unquestioned merit. Further, I am pretty certain that not one of the 55 attained the status of the "best seller" class.

Of course, 15 of the 55 were reissues, but nevertheless, if the public interest in swing has not been as intense as it was, it is quite probable that most of those reissues would never have been repressed. Five years ago it was a pipe-dream to even think about obtaining second editions of records which had been cut from the catalogues.

Of the 55 compositions, 29 were written by Negroes, 25 by whites, and one was the collaborative effort of two Negroes and two whites. As for the performing groups who waxed the tunes, 26 were white, 23 Negro, and six were mixed combinations.

Duke Most Prolific

Counting only recordings of original and standard hot jazz compositions, the orchestra of Duke Ellington led the entire field in the matter of productivity, with no less than 28 contributions. Of this total, nine are listed among the best of the year (this includes two by the small Ellington combinations of Hodges and Williams). The Bob Crosby groups waxed a total of 15, of which five are listed among the "bests." Raymond Scott's Quintet produced only four, but all are included among the year's finest. Goodman, the brothers Dorsey, Basie, Shaw, and Norvo offered relatively little in the way of genuine hot jazz, but each contributed two or three waxings which rank among the top-notchers. Armstrong's current output was zero, and we find ourselves going back about ten years in listing his two reissues. Hampton and Morehouse take the honors for studio combinations—bands not actually in existence but brought together only for purposes of recording. The biggest surprise of the year was the reappearance of Sidney Bechet, both in the reissued and current releases; after a quarter century of active playing, he gained some of the acclaim which he so justly deserves.

Tizol's "Pyramid" Unique

Of the new original compositions, Ellington and Scott came through with four each; Shaw and Durham with two; Tizol, Norvo, Morehouse, Haggart, Hampton, Carter, Bechet, Lawson, Hodges, Williams, Hudson, Phillips, and Bennett with one each. Among all these, the most unique in its approach and treatment was *Pyramid* by Juan Tizol. In reviewing it last August I found fault with the arrangement, but in spite of this, at year's end it stands out as the most unusual record of the year. It's as melodic as the same composer's *Caravan*, and what surprises me is that it has not been as frequently played as the latter. The best solos were divided pretty evenly among the white and

Negro virtuosos, with the whites having the edge. In most departments practically every ranking solo instrumentalist set down in wax at least one good sample of his work. Notable exceptions are Jack Teagarden (trombone), Don Redman (alto and soprano), Roy Eldridge (trumpet), Vernon Brown (trombone), George Auld (tenor), Hymie Shertzer (alto), Charles Barnett (tenor and C Melody), Joe Sullivan (piano), and Claude Hopkins (piano). Those solo performers, still active in musical circles, who made the grade only because of reissues, include Louis Armstrong (trumpet), Earl Hines (piano), Red Nichols (trumpet), Miff Mole (trombone), Frank Trombar (C Melody), Coleman Hawkins (tenor), Adrian Rollini (bass and vibraharp), Omer Simon (alto and clarinet), and Jay Higginbotham (trombone).

Brickbat to Clinton

Among all these bouquets I am constrained to throw one well-aimed brickbat. Mr. Larry Clinton is the recipient. In what I consider to be one of the worst swipes in the history of jazz, Clinton audaciously recorded a tune called *Dodging the Dean*, crediting himself with its composition. It should have made Mr. Clinton blush, but apparently it didn't. If you've ever heard the Fletcher Henderson arrangement of *Blue Skies* as recorded by Benny Goodman, you'll know what this is all about.

What's ahead for 1939? We can hope for the best, and speaking for myself, I believe we will get it. If the Goodman performance of Alec Templeton's *Back Goes to Town* is put on wax it will mark another milestone in the era of swing. And if our composers, arrangers, leaders, and musicians are close observers, they'll realize that the trend of swing during 1939 will definitely veer toward a better appreciation of the musical—the melodic, harmonic, and contrapuntal—qualities of the music, and that the trend will be away from swing as a method of playing.

NEW RELEASES

Recommended:

MOUND CITY BLUE BLOWERS (Bluebird). *One Hour, Hello Lola*. A welcome release of a great recording waxed 10 years ago. Coleman Hawkins, (tenor), and Pee Wee Russell, (clarinet), were never better—in fact Russell seemed to play better than he does now. The rhythm section is first-class.

BENNY GOODMAN (Victor). *Topsey, Farewell Blues*. The Goodman organization in top notch form, which is applied, for a change, to two commendable melodies.

BUNNY BERIGAN (Victor). *Jelly Roll Blues*. A more than acceptable version of an old standard by the self-styled originator of jazz, Jelly Roll Morton.

TOMMY DORSEY (Victor). *Tin Roof Blues*. Excellent both as regards performance and quality of melody. Although Walter Melrose and the New Orleans Rhythm Kings are credited with the composition of this piece, the connoisseur will recognize the melody as that of Richard M. Jones' *River Side Blues*.

LIONEL HAMPTON (Victor). *Rock Hill Special*. The 2-finger piano technique of Hampton as applied to one of his own creations. The drummer's constant cymbal-beating is monotonous.

RECOMMENDED WITH RESERVATIONS: *Down Home Jump* by Lionel Hampton Orch. (Victor); *Help Me, Without You* by Edgar Hayes Orch. (Decca); *Easy Rider, A Study in Blue* by Erskine Hawkins Orch. (Bluebird); *Sobbin' Blues* by Bunny Berigan Orch. (Victor) and by Les Brown Orch. (Bluebird); *Premenade* *The Hare and the Hound* by Phil Lang Orch. (Brunswick); *Jig in G* by Emil Caceres Trio (Victor).

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BEST SOLOS OF THE YEAR

as selected by Paul Eduard Miller

PIANO

ROBERT (Bob) ZURKE in *Five Point Blues*, *Little Rock Getaway*, *Yancey Special*, *Grand Terrace Rhythm*, *Tea for Two*.

THEODORE (Teddy) WILSON in *Blues in Your and My Flat*, *Dizzy Spells*, *Opus One-Half*, *Blues in E-Flat*.

JESSE STACY in *Topsey*, *One O'Clock Jump*, *Three's No Crowd*, *Carnegie Drag*.

WILLIAM (Count) BASIE in *Topsey*, *Every Tub*, *Out the Window*.

AVERI PARISH in *A Study in Blue*, *Weary Blues*.

FERDINAND JOSEPH (Jelly Roll) MORTON in *Kansas City Stomp*, *Shoe Shiner's Drag*.

MONIA LITTER in *Swing Patrol*.

HENRY (Hank) DUNCAN in *Maple Leaf Rag*.

THOMAS (Fats) WALLER in *The Chick*.

EARL (Father) HINES in *West End Blues*.

JACK FINA in *Wolcorton Blues*.

FREDDY SLACK in *I Cried for You*.

EDDIE MACAULEY in *Blue Murder*.

BOB LAINE in *Alice Blue Gown*, *Morocco*.

DUKE ELLINGTON in *Black and Tan Fantasy*, *Rendezvous with Rhythm*.

FULTON McGRATH in *Autopsy on Blue*.

MARY LOU WILLIAMS in *Little Joe* from Chicago.

CLAUDE THORNHILL in *Sneakin' a Sleep*.

LIONEL HAMPTON in *Rock Hill Special*.

TRUMPET

YANK LAWSON in *Tin Roof Blues*, *Grand Terrace Rhythm*, *Five Point Blues*, *Dogtown Blues*.

CHARLES (Cootie) WILLIAMS in *Black and Tan Fantasy*, *Ring Dem Bells*, *Exposition Swing*, *Swing Pan Alley*.

HARRY JAMES in *Shoe Shiner's Drag*, *Little White Lies*, *One O'Clock Jump*, *Lullaby in Rhythm*.

Most Unique composition of 1938 in treatment and approach was Juan Tizol's *Pyramid*, says Paul Eduard Miller. Tizol, trombonist with Duke Ellington's orchestra, is shown here. Raymond Scott's unique contributions to wax also were noteworthy, in Miller's opinion, and the Ellington band again rated plaudits for its numerous superb offerings, some of them the Duke's own tunes.

BEST RECORDS OF THE YEAR

as selected by Paul Eduard Miller

(*indicates a re-issue)

DUKE ELLINGTON & ORCH. (Brunswick) *Black and Tan Fantasy* (Ellington-Miley) *Prologue to Black and Tan Fantasy* (Ellington-Miley)

BUFFET FLAT (Ellington)

THE GAL FROM JOE'S (Ellington)

PYRAMID (Tizol)

EXPOSITION SWING (Ellington)

STEPPIN' INTO SWING SOCIETY (Ellington)

BOB CROSBY & ORCH. (Decca)

BENNY GOODMAN QUARTET (Brunswick)

YANCEY SPECIAL (Lewis)

GRAND TERRACE RHYTHM (Henderson)

LITTLE ROCK GETAWAY (Sullivan)

RAYMOND SCOTT QUINTET (Brunswick)

THE PENGUIN (Scott)

WAR DANCE FOR WOODEN INDIANS (Scott)

THE HAPPY FARMER (Scott)

EGYPTIAN BARN DANCE (Scott)

BENNY WILLIAMS & ORCH. (Victor)

Blues in Your and My Flat (Hampton)

Opus One-Half (Goodman-Wilson-Tough-Hampton)

Sweet Georgia Browns (Pinkard)

SHOE SHINER'S DRAG (Morton)

TOPSEY (Durham-Battle)

FAREWELL BLUES (Schoebel-Mares-Rappallo)

One O'Clock Jump (Basie)

LIONEL HAMPTON & ORCH. (Victor)

Shoe Shiner's Drag (Morton)

I'm in the Mood for Swing (Carter)

Ring Dem Bells (Ellington)

ART SHAW & ORCH. (Brunswick & Bluebird)

Monsoon (Shaw)

Comin' On (Shaw)

RED NORVO & ORCH. (Brunswick)

Tea Time (Norvo)

Blues in E Flat (Norvo)

RED NORVO MARIMBA SOLOS (Brunswick)

Dance of the Octopus (Norvo)

I'm a Mutt (Beiderbecke)

COUNT BASIE & ORCH. (Decca)

Topsey (Basie-Durham)

Out the Window (Durham)

JELLY ROLL MORTON & ORCH. (Bluebird)

New Orleans Bump (Morton)

Shoe Shiner's Drag (Morton)

LOUIS ARMSTRONG & ORCH. (Vocalion)

West End Blues (Oliver-Armstrong)

St. Louis Blues (Handy)

NEW ORLEANS FEETWARMERS (Bluebird)

**Maple Leaf Rag* (Joplin)

**Polka Dot Rag* (Bechet)

CHAUNCEY MOREHOUSE & ORCH. (Brunswick)

Mazi Pasi (Morehouse)

Blue Bird (Singer-Carr)

TOMMY DORSEY & ORCH. (Victor)

Washboard Blues (Carmichael)

Tin Roof Blues (New Orleans Rhythm Kings)

SIDNEY BECHET & ORCH. (Decca)

When the Sun Sets Down South (Bechet-Brooks)

CLARENCE WILLIAMS' BLUE FIVE (Hot Record Society)

**Cool Cat Blues* (Armstrong-Hardin)

BOB CROSBY'S BOB CATS (Decca)

Five Point Blues (Lawson)

JOHNNY HODGES & ORCH. (Vocalion)

The Jeep Is Jumpin' (Hodges-Ellington)

COOTIE WILLIAMS & ORCH. (Vocalion)

Swing Pan Alley (Williams-Ellington)

MOUND CITY BLUE BLOWERS.

One Hour (Krupa-McKenzie)

Hello Lola (McKenzie-Means)

BIX BEIDERBECKE & ORCH. (Vocalion)

At the Jazz Band Ball (LaRocca-Shields)

MIFF MOLE & ORCH. (Brunswick)

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WILL HUDSON & ORCH. (Brunswick)

Break It Up—Break It Down (Hudson)

SIDNEY PHILLIPS & ORCH. (Brunswick)

An Amazon Goes A-Wooping (Phillips)

KING OLIVER & ORCH. (Hot Record Society)

Dipper Mouth Blues (Oliver)

OZZIE NELSON & ORCH. (Bluebird)

Subway (Bennett)

REX STEWART in *Baguet Flat*, *Watermelon Man*, *Drummer's Delight*.

BUNNY BERIGAN in *Jelly Roll Blues*, *Russian Lullaby*, *Bughouse*.

JOHNNY McGHEE in *I'm Gonna Look My Heart, Twelve O'Clock in Jolop*.

LOUIS ARMSTRONG in *West End Blues*, *Cool Cat Blues*, *St. Louis Blues*.

BOBBY HACKETT in *Roses in December*, *Carnegie Drag*.

BIX BEIDERBECKE in *At the Jazz Band Ball*, *Jazz Me Blues*.

GEORGE (Fee Wee) IRWIN in *Barcarolle*, *The Chick*.

ZIGGY ELMAN in *Bei Mir Bist Du Schoen*.

JOSEPH (King) OLIVER in *Dipper Mouth Blues*.

SONNY DURHAM in *Memories of You*.

MUGGSY SPANIER in *Alice Blue Gown*.

DAVE WADE in *The Happy Farmer*, *The Penguin*.

TOMMY LADNER in *Polka Dot Rag*.

RED NICHOLS in *Dixieland One-Step*.

ERSKINE HAWKINS in *Weary Blues*.

HENRY GOODWIN in *Swingin' in the Promised Land*.

TOMMY McQUARTER in *Blue Murder*.

BERNARD FLOOD in *Fugitive from a Harlem*.

TROMBONE

LAURANCE BROWN in *Jeep's Blues*, *Rose of the Rio Grand*, *Lambeth Walk*, *Chatter Box*.

TOMMY DORSEY in *Tin Roof Blues*, *Washboard Blues*, *Weary Blues*.

JUAN TIZOL in *Pyramid*, *A Gypsy With-out a Song*, *Lost in Meditation*, *Jubilation*.

GLENN MILLER in *Hello Lola*, *Dipper Mouth Blues*.

ED DURHAM in *Out the Window*.

BILL RANK in *At the Jazz Band Ball*.

MIFF MOLE in *Dixieland One-Step*.

JOSEPH (Tricky Sam) NANTON in *Exposition Swing*.

WARREN SMITH in *Who's Sorry Now?*

JAY HIGGINBOTHAM in *St. Louis Blues*.

GEORGE BRUNIES in *Carnegie Drag*.

SOPRANO SAXOPHONE

SIDNEY BECHET in *When the Sun Sets Down South*, *Maple Leaf Rag*, *Cool* (Modulate to next page)

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FRANK TRUMBAUER in *Way Down Yonder* in *New Orleans*.

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JOHNNY HODGES in *Steppin' Into Swing Society*, *Ring Dem Bells*, *Lost in Meditation*, *Prelude to a Kiss*, *The Gal from Joe's*, *The Jeep Is Jumpin'*, *I Let a Song Go Out of My Heart*.

JIMMY DORSEY in *On the Sentimental Side*, *Song of the Vols*, *Boatman*, *Duck in Upper Sandusky*, *Don't Be That Way*, *Benny Carter in Shoe Shiner's Drag*, *I'm in the Mood for Swing*.

CHARLES HOLMES in *Struttin' with Some Style*, *So Little Time*, *Dick Stabile in You Call It Madness*, *In the Shade of the Old Apple Tree*, *William Johnson in Weary Blues*, *Ted Buckner in Margie*.

DAVE MATTHEWS in *Farwell Blues*.

TENOR SAXOPHONE

EDDIE MILLER in *Big Foot Jump*, *Little Rock Getaway*, *Squeeze Me*, *Who's Sorry Now?*.

DAVE HARRIS in *The Penguin*, *War Dance for Wooden Indians*, *The Happy Farmer*, *Egyptian Barn Dance*.

BUD FREEMAN in *Topsy*, *Three's No Crowd*, *Life Spears a Jitterbug*, *Coleman Hawkins in Hello Lola*, *One Hour*.

LESTER YOUNG in *Topsy*, *Every Tub*, *Leon (Choo)*, *Berry in Bughouse*, *Blues in E Flat*.

DICK WILSON in *Mellow Bit of Rhythm*, *Little Joe from Chicago*.

TONY PASTOR in *Free for All*, *Back Bay Shuffle*, *Brigitte the Beguine*, *Babe Rusin in Tin Roof Blues*, *Abba Dabba*.

JOSEPH GARLAND in *Without You*, *Fugitive from a Harlem*.

HUB LYTELL in *Autopsy on Schubert*, *Twelve O'Clock in Jolop*.

VIDO MUSSO in *Prelude to a Stomp*, *TONY ZIMMERS in Oriental Nocturne*, *HERB HAYMER in I Cried for You*, *SKETS HERFURT in Washboard Blues*.

BARITONE SAXOPHONE

HARRY CARNEY in *Black and Tan Fantasy*, *Buffet Flat*, *Hip Chic*, *Exposition Swing*, *Jeep's Blues*.

BASS SAXOPHONE

JOSEPH GARLAND in *Swingin' in the Front End*, *In the Mood*, *Meet the Band*.

ADRIAN ROLLINI in *At the Jazz Band Ball*, *Dixieland One-Step*.

CLARINET

BENNY GOODMAN in *Topsy*, *One O'Clock Jump*, *Dizzy Spells*, *Blues in Your and My Flat*, *Opus One-Half*, *Sweet Georgia Brown*.

BARNEY BIGARD in *Black and Tan Fantasy*, *Drummer's Delight*, *Stevadore's Serenade*, *Exposition Swing*.

JIMMY DORSEY in *Don't Be That Way*, *Darktown Struttin' the Ball*, *I Cried for You*, *Doctor Rhythm*.

IRVING (Fazola) PRESTONICK in *Milk Cow Blues*, *Palatena*, *Five Point Blues*, *March of the Bob Cats*.

ART SHAW in *Monsoon*, *Comin' On*, *Indian Love Call*, *Any Old Time*.

PETE PIMIGLIO in *The Penguin*, *War Dance for Wooden Indians*, *The Happy Farmer*, *Egyptian Barn Dance*.

BUSTER BAILEY in *Plaster's Punch*, *Afternoon in Africa*, *Lorna Doone*, *Shortbread*.

SIDNEY BECHET in *Blackstick*, *Polka Dot Rag*.

PEE WEE RUSSELL in *One Hour*, *Hello Lola*, *Life Spears a Jitterbug*, *I've Found a New Baby*.

JOHNNY MINCE in *Tin Roof Blues*.

Washboard Blues

HENRY D'AMICO in *Tea Time*, *From the Land of the Sky Blue Water*.

JOHNNY DODDS in *Dipper Mouth Blues*, *5th and Dearborn*.

OMER SIMON in *Kansas City Stomp*, *Boogaboogie*.

DON MURRAY in *At the Jazz Band Ball*, *FUD LIVINGSTON in Dixieland One-Step*.

MATTY MATLOCK in *Stumbling*, *Who's Sorry Now?*.

EDDIE MILLER in *Dogtown Blues*, *DANNY POLO in Blue Murder*.

DRUMS

JOHNNY WILLIAMS in *War Dance for Wooden Indians*, *Egyptian Barn Dance*, *The Penguin*, *The Happy Farmer*.

SONNY GREER in *Steppin' Into Swing Society*, *Buffet Flat*, *Swing Pan Alley*.

RAY BAUDUC in *South Rampart Street Parade*.

RAY MCKINLEY in *Doctor Rhythm*, *CHAUNCEY MOREHOUSE in Mazi Pani*, *ZUTTY SINGLETON in I've Found a New Baby*.

VIBRAHARP-XYLOPHONE-MARIMBA

LIONEL HAMPTON in *Ring Dem Bells*, *Opus One-Half*, *Blues in Your and My Flat*, *Shoe Shiner's Drag*, *Dizzy Spells*.

KENNETH (Red) NORVO in *Tea Time*, *Blues in E Flat*, *Dance of the Octopus*, *In a Mist*.

ADRIAN ROLLINI in *Autopsy on Schubert*.

VOCAL

MILDRED BAILEY in *Born to Swing*, *BILLIE HOLLIDAY in Any Old Time*.

LOUIS ARMSTRONG in *West End Blues*, *TONY PASTOR in Indian Love Call*, *ZUTTY SINGLETON in Horn of Plenty*, *Blues*.

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My Own (Robbins)
You Must Have Been a Beautiful Baby (Remick)
Lambeth Walk (Mills)
The Umbrella Man (Harms)
I've Got a Pocketful of Dreams (Santley-Joy)

SONGS MOST PLAYED ON THE AIR
My Reverie (Robbins)
You Must Have Been a Beautiful Baby (Remick)
Deep in a Dream (Harms)
All Ashore (Shapiro, Bernstein)
Have You Forgotten (Berlin)
Sixty Seconds Got Together (Santley-Joy)
Two Sleepy People (Famous)
They Say (Witmark)
I Won't Tell a Soul (Crawford)
What Have You Got That Gets Me? (Famous)

Cornellians Open 5-Weeker
Richmond, Va. — Bob Causser's Cornellians, directed by Norman Haines, opened a 5-week engagement at Westwood Supper Club Dec. 2, broadcasting over WRVA.

Muggin' Lightly In Tin Pan Alley

General shuffling around will take place within the Mills publishing offices just after New Year's. Irving Mills moves his Mills Artists, Inc., into offices now occupied by Exclusive Music, while latter firm takes over rooms recently vacated by Words and Music, Inc. Jack Mills, Inc. has the next-door office to the new location of Exclusive.

Herbert Ostrow, Philly composer-arranger, has taken over the catalog of Harmony Publications. Business will be continued by the new owner. Ostrow plans to set up branch offices and is now lining up representation across the pond. Present catalog, which consists of 16 swing issues, is being augmented by the release of six new scores which include one by Ostrow, *Ode to a Jitterbug*.

'Winter Love' Gets Play

Loveland in the *Wintertime*, Cliff Friend-Dave Franklin number issued by Bregman, Vocco & Conn, gets a double-barreled exploitation this season. Song is theme of the International Ice Show now on tour, and will also be used in the MGM pic, *Ice Follies*, starring Joan Crawford. . . . Leo Feist releases include *An Old Curiosity Shop* on which Sam Coslow, Abner Silver and Guy Wood collaborated, and a Wayne King (of *Josephine* fame) song, *Annabelle*. Burke Bivens collaborated on the King number.

According to songwriters Art Gow, Matt Palkonen and Al King, *It's No Fun Dancin' if the Band Don't Swing*. Ditty has been released by Joe McDaniel.

New Species in Far East

Bill Wiemann, sales manager for Edward B. Marks, and Mrs. Wiemann are back home after their Honolulu-Far East trip with renewals on the island tunes, *Song of the Islands* and *King's Serenade*. They visited seven countries during the four-month jaunt, including territory which American music men had never before invaded.

Smokehouse, new Benny Goodman-Fred Norman tune, has been turned over to Bregman, Vocco & Conn for publishing. BVC current

releases also include a "Mini-Orch" series including some of the old Donaldson, Douglas & Gumble standards. . . . Duke Ellington's orchestrating the first number he wrote, *Soda Fountain Rag*, for his next disc date. Duke wrote the number when he was in his teens, but it was lost in the attic for years, and only recently unearthed.

Herth Wields a Pen

Glenn Schmidt, manager of the Beverly Hills Country Club (Newport, Ky.) and Morrey Davidson, CRA rep in Cincinnati, are co-authors of the Mills Music release, *If You Ever Learn to Live*. . . . Batoneer Little Jack Little has penned a pensive ditty, *I Wonder What's Happened to You, Sweetheart*. . . . Milt Herth's authoring a book on *Technique of Swing on an Electric Organ*.

Meredith Willson, NBC (San Francisco) music director, has joined the spreading circle of pen-wielding maestros with the publishing of a tome on *What Every Young Musician Should Know* (Robbins Music Corp.). Book contains Willson's information and opinions on radio musical technique.

Words and Music will publish *Once Over Lightly and My Heart's on Fire*, written by four Boston lads—George Holland, Jim Caddigan, Louis Doucette and Bob Doucette. . . . Anson Weeks has written the music for *We'll Get a Bang Out of Life*, which Chappell will release.

Jimmie Davis, southern politician and tune-composer (*Nobody's Darlin' but Mine*), has a new tune out, *It Makes No Difference Now*, released by Southern Music Publishing Co.

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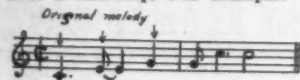
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Accordion Tips . . .

Penned By J. H. Sedlon

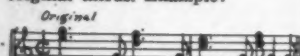
In previous lessons, we learned that a "hot" or "blue" effect can be created by lowering the melody note a half-step. For example:



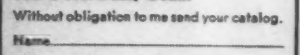
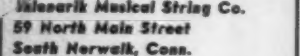
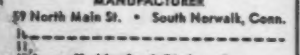
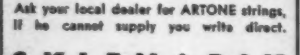
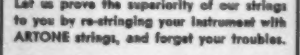
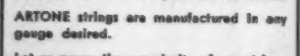
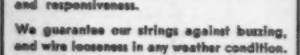
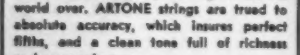
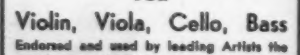
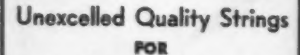
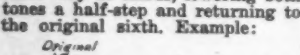
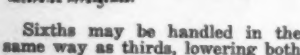
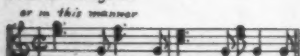
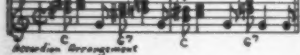
To produce "hot" or "blue" effects in thirds we lower BOTH tones a half-step. By thirds we mean a combination of two tones an interval of a third apart. Example:



To create a "hot" or "blue" effect on the following two bars of melody, we lower the thirds a half-step and then return to the original thirds. Example:



By delaying the melody, we can begin on the "blue" notes, thusly:



Calling All G-Men—Let's Track Down Trumpet-Playing Rats

By John O'Donnell

Fair first and second brass men, why don't you give up and serve your sentence, and help all good teachers and the G-men track down those rats who make life miserable for you?

By G-men I mean good men. By rats I mean those brass men who murder their instrument. All over the nation, nice peaceful little notes and good reliable customers are crying for help. Those murderers are making life miserable for them. How do they get away with it? Why, simply because there is a shortage of good men.

A few good men scattered all over this big country are just like a couple of peas in a pot of stew.

Where to Find Tramps

Don't look for one of these tramps by the side of a G-man.

the bum bringing a nice red apple up to teacher (meaning leader).

Good first chair men don't have to tolerate such tramps, but our fair first chair men are infested with them.

I know that there are many fair first and second chair men who are afraid of all teachers, afraid they will change their form, afraid they will upset what little form they have, etc., and I don't blame them. But as much as I feel sorry, again I must warn them to give up and serve their sentence (meaning study and improve so you can quit murdering those notes) and Join the G-men.

Remember that the longer you wait, the bigger the cavity will get. What would have been a simple minor filling turns into a major



Attracting attention at New York's Hotel McAlpin with his trio, Ivor Peterson, noted accordionist, came here from Europe. He was born in Sweden and studied abroad. Several of his compositions have been published. Peterson uses violin and guitar, along with accordion, in his unit.

high priced—that's why you rarely find two on the same job.

Fair first chair men too often (with few exceptions) are paled with those nice, cute, cunning, conniving rats on second chair, who can 90% of the time fool the leader, and have a pet way of making life miserable for all the fair good men in the band.

"Time to Do Things"

Just a minute, Mr. O'Donnell, why all the fuss? What lesson are you trying to teach us this month?

My friends, 1938 is gone. 1939, a new year, is here. Now is the time to do things.

G-men I am not worried about. They're always studying and looking for any new correct idea. Good second men come next. They too, (Modulate to page 28)

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You'll find them making life miserable for our fairly good brass men. You say, "How do they make life miserable for the fair men?" Why, those hounds lay in wait for some few easy bars, then throw a couple of fits and blast away at the poor simple little notes, doing everything and anything to draw the leader's attention. And my friend, the foxes do just that. Just as soon as the going gets rough and the master notes start to show up, the notes that could slay these stinkers, where are they? Why, the yellow rats do a disappearing act and poor Mr. fair first chairman is left holding the bag. And our smiling leader turns into an old sorcerer, and gives the poor first chair man dirty looks, riding and hounding him all through the mountain of hard first chair arrangements, expecting him to do as well thru the heap, as the rat did on the easy four bars. Where is the murderer who started all this trouble with his few bars of take off when the going is easy and his master performing and showmanship on the simplest thing in the book? Oh, no, you won't find him alongside the first chair man giving him a hand. No sir, you'll find

one. But I must warn you not to give up to a phoney. Be sure that you put yourself into the hands of correct authority.

G-men and good second chair men pal together — they make a good team. First chair G-men are

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Alright, alright, please send my flowers now. Don't wait until my funeral. "Flowers for what?" says you. "For being a good guy these last two years I have been writing for Down Beat," says I. "I could have sold you anything from shoe-strings to collar buttons. Hundreds of

you who've liked my articles ask for books, mouthpieces, etc. I apologize for not answering your letters. I had to use that time perfecting my lesson course. This course is 100% correct. It will in no way disturb your natural way of playing but rather you improve rapidly after each lesson."

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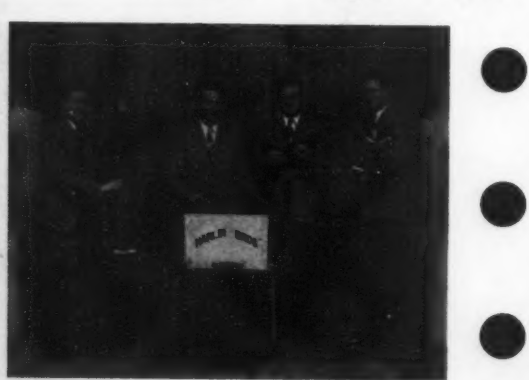
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Absolute Pitch a Necessity for Improvising, says Harry Reser

By Harry Reser

A mysterious something-or-other known as Absolute Pitch indirectly affects the progress of swing music, but more important, directly affects all musicians who play the new rhythm style. Our proposal is to take it apart and see what makes it tick.

Before proceeding with Absolute Pitch and its relation to swing may I say that in reality, the title "Absolute Pitch" is erroneous inasmuch as its meaning is generally accepted. Due to scientific measurements we now have a "tempered" or adjusted scale. And what is more important, an accurate calibration of any given tone in vibrations also is in use. The pitch now accepted in the United States calls for an "A" of 440 vibrations.

So let us proceed with that fact in mind.

If we take as an example the tone "A" 440 to test a person for Absolute Pitch, one can readily see that the human ear—truly a marvelous faculty—would have a most difficult time distinguishing an "A" of 440 vibrations as against one of slightly higher or lower pitch. It's quite possible for this ear or "tone sense" to always be very near the correct pitch and often to be accurate. But why quibble over a few vibrations? Everyone will be less confused if we still call this elusive quality simply Absolute Pitch.

Can Train Ear

It's generally conceded that most musicians, after attaining a technique suitable to their needs, desire to cultivate their "ear." This faculty can definitely be trained. With perseverance and study, one can attain "relative pitch," or the ability to recognize tones and chords from a tone that has been established audibly.

Swing music is more responsible for stimulating the "ear technique" than any other style ever popularized by the masses. The one feature that has evolved from this swing business which gravely needs pitch, and the ability to hear tone progression, has, by these exacting demands upon the performer, been a "weak sister." I am referring to the solo "get off" choruses. Any recession in swing's popularity can be attributed to this weak link in modern orchestration. No one can criticize the good "take off" choruses played with taste and skill, but it's a hard job for Joe Public to hold on to melody when a man is taking chorus in hot style, without regard to the melody.

There are two glaring reasons for bad choruses that come quickly to my mind:

1. The player has no "ear" as we define it and therefore cannot keep one step ahead of his accompaniment.
2. The player is haunted by the idea that his listeners, including the men in his own band, will condemn him as "idea dry" should he repeat one favorite "lick" in ten choruses. The result of this tension is that more and more chances are taken with dissonance.

I am definitely on the admiring side of "scored" swing, and it is my thought that if musicians want to keep this style in which individual skill plays such a great part, they had better take their foot off of the accelerator and calm down a bit, in other words, consolidate their hard-earned gains made against "corn" and tradition

and not stray too far from the melody and harmony, lest the layman set up too much clamor and the "Boss"—you remember—the fellow that pays off, starts to put thumbs down.

But what, you ask, has this side track into swing to do with our subject Absolute Pitch? Just this—A player's knowledge of pitch or lack of it means the difference between a pleasing performance of improvisation or a sad jumble of notes that tell their own story.

Relative Pitch can definitely be taught and learned. Why don't you try the following exercises? The only thing needed to begin is a "C" tuning fork.

Sound the "C" fork. Listen intently! Hum the C tone in unison with the fork—restrick the tuning fork to die out and disappear, all the while mentally holding the C—Now hum a C scale. Can you do it? O.K.!

Start again by repeating the above preparation with the exception that in place of the simple scale of C . . . hum a chromatic scale . . . C to C, for instance.

When you have reached the octave C . . . resound your tuning fork and check it against your "hummed" C that completed your chromatic scale. It is necessary to make this test using the chromatic scale over and over again until your octave C is in tune with the fork.

Try yourself with the following formula:

Check Your Ability

Hum the more simple inversions of chords . . . A good guitar instructor will give you excellent material to work with. Play the notes of the various chords on your instrument (no matter what it may be), then hum these same intervals. Check your ability to hold pitch by repeating the notes in question on your instrument.

There are many positive ways of learning how to hear true chord progressions, and when you have mastered this purely mental feat, you will have found out what it is that makes Absolute Pitch what it is.

War Scare Almost Ends Discography

By Park Breck

The threatened European war almost put an end to publication of the 1939 edition of the Hot Jazz Discography, the record collector's Bible.

The editor of the book, Charles Delauney, Paris, was mobilized among the hundreds of thousands of Frenchmen called to the colors when the war's beginning seemed a matter of hours. Delauney was forced to leave his proofs and unfinished manuscripts and shoulder arms until the gauntlet which Hitler threw at the feet of Europe was withdrawn.

Delauney returned to his studio and, by working every night until he fell asleep at his desk, completed the book, one of the most complete on the subject ever written.

Discography caters to the appeal of every type collector, listing records under the name of artists and orchestras, and tracing the history of each man by his discs. Platter collectors throughout the world assisted Delauney with the work. Printed in English by a French publisher, Discography already has sold out in the United States. The new edition, however, will run into 10,000 copies and is expected to be marketed soon.



Author of the article on "Absolute pitch" on this page is Harry Reser, long noted as a banjoist and guitar expert as well as dance band director. Reser now is in New York City.

Ambrose Not a Mystery Man—

(Continued from page 14)

Club, the renowned Ciro's Club which got all the wealthy crowd after the Embassy folded, he left Ciro's and took the Cafe de Paris job. Since then he has opened another exhibition, this time the Glasgow exhibition up in Scotland. He was forced to play very ordinary there, with lots of fast waltzes, Scotch reels, *Blue Danubes* and such things.

But when he gets a chance, on record sessions, or on broadcasts, the stuff is there in the Ambrose band. They give out plenty in a style of their own, which is probably nearest to that of Tommy Dorsey if you can compare the English style with Dorsey. The thorough musicianship of Sid Phillips, the fertile jazz composer and rehearser of the band, is put to work on all the things which the Ambrose band does, and it is to

Modulation For Guitarists

Amberger Gives More Hints For Aspiring Young Artists

By Charles Amberger

From L. B., St. Louis, come the queries: Is it important for a guitarist to take a modulation? 2.—How many bars to an introduction? 3.—Does every guitarist in the big name bands take a modulation?

Ans. 1.—It is very important for the guitarist to be able to take a modulation in the orchestra whenever he is called upon to do so. 2.—There is no standard set as to number of bars a guitarist should take for an introduction, but as a rule, two or four bars are sufficient, depending upon the tempo of the composition. 3.—I am not sure that every guitarist with the big name bands does take modulations, but I'm confident that every one of them is capable of doing so, if called upon.

L. A. Patterson, New Jersey, asks: Kindly advise me how to take care of my guitar string. 2.—After two days' playing, my strings get rusty. What shall I do to prevent this?

Ans. 1.—Have you tried cleaning your strings thoroughly each time after playing your guitar? Use a clean, dry cloth and be sure to get underneath the strings. 2.—I am not allowed to mention trade names, for obvious reasons, but I am sure if you will get a set of bronze strings they will last longer. They are rust proof.

Having finished the three major formations, we will now continue this series with a G-minor chord and run built on the first form minor chord, with the first of the chord on the top. This is played in the



My next article will concern a minor chord and run built from the second form. Play these runs immediately and adapt them to your work. Write me in care of the DOWN BEAT for additional information on any of my articles. I shall be glad to hear from you.

him, for the most part, that Ambrose owes his distinctive style and his increasing reputation.

PHILLY HOUSE REOPENS

Philadelphia—Harry Slatco and Sam Steifel reopened their Nixon-Grand Theater last month with Ethel Waters heading opening bill. Bill Robinson followed, being replaced by Andy Kirk's Clouds of Joy.

Slim and Slam were billed above Claude Hopkins on their date here. Owners plan to use colored talent weekly. Employees of the house went on strike last spring for alleged back wages due them and the Nixon-Grand opening, as a result, was met with a barrage of creditor's bills.

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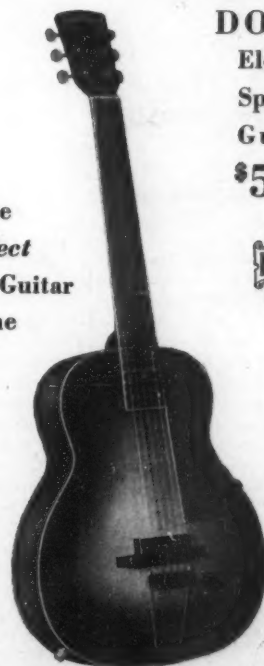
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Art Tatum, Product of Toledo, Shows Technique on Blues

By Sharon A. Pease

The DOWN BEAT has a staff of chemists working in 8-hour shifts in an effort to produce what will be known as "Piano Player" pills. When and "if" these pills are perfected, they will undoubtedly revolutionize the music business. Each pill will be labeled with the name of a pianist. You merely take a

that Sam Beers, owner of the Three Deuces, had scooped the nation and signed Tatum with the engagement scheduled to start within the week.

Born in Toledo

Art's first appearances at the Three Deuces were before crowds composed mostly of musicians, and



Art Tatum

heard him play and soon their enthusiastic reports of his brilliant style reached New York. This lead to his being imported as an accompanist for Adelaide Hall, the singer. After two years with Miss Hall

Art Tatum's Version of "Royal Garden Blues" . . .



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pill at night, awaken the next morning and find you can play like the guy whose name was on the pill.

They'll Cost Plenty

Judging from the mail this column receives, "Art Tatum pills" will be greatly in demand. Price on same has been set at \$1,000 each. There will be prices, however, to fit everyone's pocketbook, some of which—the "Joe Doakes pills"—will sell for three washtubs for a quarter.

Until these pills are produced and proven okeh, here's a sample of Tatum's unusual style to be used in the meantime.

Seeing and hearing Tatum play for the first time is no doubt indelibly impressed in the memory of every musician fortunate enough to have had the experience. Personally I made a trip to New York largely to hear Tatum and was very much disappointed when I walked into the Onyx

the respect paid him bordered on reverence. When he approached the piano for his set, a hush fell over the capacity jammed place. Not a murmur, not a cough. You could have heard a pin drop. When he cut loose, there wasn't one in the spot who didn't experience that goose-pimples feeling down the spine which is known as a "kick."

Art, who is 29 years old, was born in Toledo, O. He first became interested in piano when about 14. He went through the usual course of study in piano and harmony, and not only studied but practiced. He attributes his style and technique to that one thing.

Tatum played jobs around Toledo and Cleveland and established quite a local reputation. Musicians who made stopovers in those towns

in New York and Boston, Tatum went into the Onyx Club where his piano solos were featured. During this stay at the Onyx, Art recorded the four sides for Brunswick in 1932 which did much to bring him national recognition. They were "Tea for Two," "Sophisticated Lady," "Tiger Rag" and "St. Louis Blues."

In November, 1936, his first trip was made to the West Coast where he played the Los Angeles Paramount Theater, and at the Melody Grill and Trocadero in Hollywood. He appeared on Bing Crosby's radio show and played numerous parties for members of the movie colony, among them Irving Schulberg, Aileen Pringle and Mary Pickford.

Also in Television

After a year in California, Art



Sharon Pease and was informed that he had left the day before, headed for Cleveland. This disappointment was short lived for upon returning to Chicago I was surprised to learn

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Will Hudson Solves Problems Submitted Him By Arrangers

By Will Hudson

Question: I have heard several sax sections play figures in duet form and I am anxious to learn just how these figures are arranged. It sounds as though tenors and clarinets are being used, but I can't tell whether they are playing in unison or in octaves. Are the clarinets doubled on the first part, and the tenors doubled on the second part? I wish you would explain this to me.

Howard Furness,
Roanoke, Va.

Answer: In this style of duet form for tenors and clarinets, the first part is written for tenor and clarinet in octaves. The second part also is written for tenor and clarinet in octaves. Be careful not to write too high or too low for this combination, as if you go too low, the heavy tenor tones will overshadow the much lighter tones of the clarinet an octave above. If you write too high, the tones of both tenor and clarinet will sound forced and unpleasantly shrill. In Example 1, I have illustrated the correct method of writing this effect, together with the best range in which to compass the duet. The example below is not transposed.



Question: I have listened to several bands on the air and have noticed that several of them use an effect in their sax sections which is very unusual and very much unlike the sound of a regular 4-part sax section. It sounds like a mixture of clarinets and saxes with

returned to the Three Deuces for six months. Then came a short stopover at New York's Famous Door en route to England, where he remained for three months.

Presenting "Royal Garden"

As mentioned above, we are presenting a sample of Art's piano work, two 12-bar strains from that grand old favorite, "Royal Garden Blues."

The run in the third and fourth measures is one of Tatum's favorites. Based on F harmony (FAC) the added notes D and G are the sixth and ninth respectively.

It may start on any of the five notes with the following fingering used in all events: 2 on D, 1 on C, 3 on A, 2 on G, 1 on F.

This run will work against either an F-Major or F-Seventh bass.

By changing the A-natural to A-flat, same fingering involved, you will get a nice run which will work against F-Minor or B-flat Seventh bass.

Note: Correspondence to this column should be mailed direct to Sharon Pease, Lyon & Healy Building, Chicago, Ill.

clarinet playing melody and also one of the saxes playing melody. Glenn Miller uses this effect a great deal, as do Artie Shaw, Benny Goodman and Tommy Dorsey. Will you explain how this unique effect is produced?

Jimmy Wilcox,
Memphis, Tenn.

Answer: The effect you probably mean is produced only with sax sections containing five saxes. Only one clarinet is used, playing melody. The three harmony parts are written for two altos and one tenor in close harmony beneath the melody. The second tenor plays melody an octave below the clarinet.

Question: When writing passages for 4-part harmony, is there any set rule you can give me for orchestrating passing tones—notes which do not occur in the basic chord? I have a great deal of trouble in finding the correct harmony for these passing tones and I will appreciate it very much if you can give me a definite rule to follow.

Henry Stephenson,
Birmingham, Ala.

Answer: I am sorry that there is no definite rule I can give you in regard to the orchestration of passing tones. This problem is one which is very involved and necessitates an extensive study of harmony. However, when writing passages for 4-part harmony, you will find that most passing tones can be harmonized with either a diminished chord or a seventh chord, the choice depending on which produces a better flow of the four parts. In other words, in a basic C-Major chord, when the melody goes from C to D to E to F to G, the passing tones D and F can be harmonized by using a D diminished chord. In most cases, you will find that a diminished chord or a seventh chord will be Okeh.

Michael Scungio

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ORCHESTRATION REVIEWS

LITTLE ROCK GETAWAY—Feist, arr. by Bob Zurke.

Bob Zurke of the Bob Crosby band has become more widely associated with this tune than even its author, Joe Sullivan, who composed it quite a few moons ago. "Little Rock" is probably the best of the many compositions from the prolific pen of Sullivan—it should be played quite fast or at least as fast as the ability of the pianist warrants. This stock arrangement is an almost note for note transcription of Bob Crosby's band arrangement. The most noteworthy solos, of course, are in the piano part, but there is a written-out tenor break and a fine chorus at "G" which undoubtedly was taken from Eddie Miller's interpretation. This chorus is reproduced in this issue of DOWN BEAT. In playing this, be sure the rhythm and instrumental figures are kept soft enough so as not to overshadow the brilliant piano work.

IN A MIST—Robbins, arr. by Larry Clinton.

Larry Clinton tackled a tough assignment when he was asked to orchestrate Bix Beiderbecke's immortal piano solo, but even the most critical of Bix's admirers will be satisfied with this adaptation. Strangely enough, the piano for which this tune was originally written is completely let out of the soloing activities in this arrangement. Most of the weird effects are given to the sax section with rhythm figures in the brass which are apt to become just a trifle monotonous—at least to the players. The clarinets carry the melody in unison at "A" and the saxophones in unison at "C." Tenor sax has a hot chorus at "D" which is followed by a special sax chorus at "E." The last two choruses are much the same as the first, but Larry has tacked a chord on the end of his gradual retard at "T" which is seldom found in a stock arrangement. One for the books.

DARK RAPTURE—Bregman, Vocco and Conn, arr. by Edgar Sampson.

A weird and forceful composition in the Sampson style, based on the actual music recorded by the Denis-Roosevelt Belgian Congo expedition during the recent filming of the motion picture "Dark Rapture." This sounds very much like it might have been adapted from a jungle chant—the division of phrases being unusual, for one thing. The usual 8-bar phrases have a couple of extra measures tacked on as a sort of interlude between each phrase. The first chorus at "A" is for saxophone with brass figures. "E" may be used as a vocal chorus or a hot trumpet in front of well-knit sax figures. Sampson has created a nice effect at "G" with the trombone and tenor saxes on leads and muted brass and clarinet figures which should be executed with particular emphasis on the indicated accent. The short 10-measure finale features a brass and sax echoing figure.

WHEN A PRINCE OF A FELLA MEETS A CINDERELLA—Remick, arr. by Jack Mason.

There is nothing particularly outstanding about this tune but Joe Public seems to have taken to it and Jack Mason has cleverly arranged it. If you like to cut up or improve your stock arrangements, the following suggestions might be in order. In the first 16 and last 8 bars of the first chorus eliminate the sax figures and use only muted brass with a shuffle rhythm or 6/8 beat in the rhythm section. The second chorus is for saxophone with a 4-way trombone lead at bridge. The tenor chorus at "C" is of little consequence and it is quite effective to jump from a beginning of "C" directly to the second trumpet solo at "D" and then proceed to the end.

MY HEART AT THY SWEET VOICE—Lincoln Music Corp., arr. by Larry Clinton.

George Simon of Lincoln continues his policy and theory that more bands will play his tunes if they are cleverly and adequately arranged in stock form. This is another of Larry Clinton's opera series in swing time. The lowly second trumpet man is given a chance to play a sweet solo at "A" which

Eddie Miller's Tenor Sax Chorus on "Little Rock Getaway" . . .

Reproduced by courtesy of Leo Feist, Inc.

he will probably try to swing. It should, however, be played as a sweet solo. There are no instrumental solos featured in this arrangement, which is an unusual feature of a Clinton arrangement, but there is plenty of opportunity to work out good ensemble phrasing. Bands that admire and imitate the style of Artie Shaw, can use this style of phrasing in their execution of the arrangement, namely, a lipping-up of the dotted quarter notes followed by an eighth and a half. Play this at a bright tempo and work on the phrasing.

JUST A KID NAMED JOE—Shapiro, Bernstein, arr. by Le Roy Holmes.

Here is a slow blues tune and a particularly sympathetic adaptation by Le Roy Holmes, a comparative newcomer to the ranks of stock arrangers. Holmes' figures with two clarinets and a tenor be-

hind the brass chorus are effective and not unlike those figures which are frequently featured in the Tommy Dorsey arrangements. The special chorus is with tenor lead and brass figures in hats up to the bridge where the two clarinets and tenor are again featured, this time on the melody. The last chorus should be played very slowly and relaxed for the best effect.

Also Recommended
TWO SLEEPY PEOPLE—Famous, arr. by Jack Mason.

WHEN I GO A-DREAMIN'—Lincoln, arr. by Les Brown.

IN A CORNER OF MY HEART—Youse, arr. by Helmy Kress.

ANGELS WITH DIRTY FACES—Fischer, arr. by Marvin Fischer.

I NEVER KNEW—Berlin, arr. by James Mundy.

WHERE HAS MY LITTLE DOG GONE—Robbins, arr. by Spud Murphy.

Miami Musicians
May Drink in a Drum

Miami—Antonio Lopez and his ork will be on deck to open the town's newest nitery, the Drum, when it unshutters this month. Lopez, a pianist, has a 9-piece combination. The club, built at a cost of \$75,000 by Emile Melanson, carries the drum theme thruout its decorations. The bar itself is a huge bass drum. A mural depicting the history of rhythm instruments surrounds the cocktail lounge.

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Local 802 Wins
Another Contract Fight

New York—Local 802's battle to inaugurate seven days' pay for a six-day week has resulted in a victory for the union, according to Jack Rosenberg, 802 head. According to Rosenberg, 98 per cent of the theaters, taverns, nightclubs and ballrooms have signed the agreement. Triumph means that an increase in revenue of \$8,000 a month will be realized by the local.

CRA Sets Hotel Dates

New York — Contracts for orchestras to play the Lincoln and Edison hotels during 1939 have been closed by CRA, with Blue Barron returning to the Edison March 24 and Gray Gordon opening at the Lincoln Feb. 1.

WHERE IS?

Willie Lewis, orchestra leader? Jack Stauleup and his orchestra?

Cecil "Duke" Bell, saxophonist, formerly with Louis Lidenton orchestra?

"Slatz" Emanuel, saxophonist, formerly with Louis Lidenton orchestra?

Bill Dohler, saxophonist, formerly with Floyd Towne?

Bee Palmer, singer and dancer? Dave Berend, teacher and author of several publications?

Forest Crawford, formerly tenor sax with Red McKenzie?

Hal Hoffer, pianist, formerly with Green's orchestra?

"Snub" Pollard, formerly trumpet man with Red Nichols?

Carl Unger, tenor saxophonist?

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FITZALL

Kaycee Local Elects Shaw Again

Kansas City—William Shaw went into office as prexy of the colored musicians' local No. 627 for the eleventh straight year at the local's annual election last month. Bill Saunders, former tenor man with Julia Lee, landed the job as secretary. The local is famous for the many big names it has sent up into the big time, including Count Basie, Andy Kirk, Cab Calloway and members of their bands.

Bands In Vaude Battle

With the Newman and Tower theaters at each other's throats in the battle to amass the larger grosses, name bands have been playing the houses regularly. Chick Webb's \$10,050 week at the Newman was the best it's had in many months. Bernie Cummins was weak at the Tower with \$8,800, but Henry Busse, Gene Krupa and Buddy Rogers all were profitable. Local drug concern had 15,800 dancers at a Muny Auditorium free party with Rita Rio, Johnny Hamp and the Barney Rapp Bands on deck. Show was booked through Vic Allen.

W. H. (Harry) Duncan reentered the terp field with Clyde McCoy, doing an okeh \$940 for the solo date in the massive auditorium.

Jesse Price's wild drumming style now highlights the Prince Stewart band at Club Continental. . . . Jay McShann's Ork about to wind up a super-successful run at Martin's on the Plaza. Gus Johnson returned to drum with McShann and the combo shapes up



Blizzards Don't worry Kay Hadlock, second trumpet man with Ivan Koeber's ork of the Pacific Northwest. The ghost walked the other night and Hadlock, with his folding money tucked away, walked right out the door behind it. Hadlock is well known in the Portland area.

strongly now with Gene Ramey on bass, Billy Scott on tenor and Jay himself on piano.

Leonard Makes Changes

Not content with his rhythm section, Harlan Leonard added Winston Williams on bass—a move which has strengthened the section. Leonard also took on Billy Smith, trumpeter, and Charlie Parker, alto, both from McShann's unit. Leonard's goal is New York and he may not be here much longer.

Start of the new year finds

activity here, on the whole, better than it was a year ago. Bands are being used at Muehlebach Hotel, Southern Mansion, Perkins, Spinning Wheel, Milton's, Martin's, Antlers, Cocked Hat, State Line, Continental, Subway, Wolf's, Kansas City Club, Savoy Hotel, Tower Theater, Reno, White Horse, Brookside Tavern, Chesterfield, Winnie Winkle, Jockey, Stork, Bowery, Oriental, Lucille's Paradise, El Sereno, Bavarian Rathskeller and Orange Blossom.

Both Frederick Brothers' Music Corp. and Bob Burns Enterprises report a batch of bookings. W. Carl Snyder and John Tumino, respectively, head the local offices.

Will H. Wittig, major domo at the Pla-Mor, is forsaking name bands temporarily. He's had success with Glenn Lee, Ralph Webster and Howard Becker combos.

Lyman, Jordy and Hamilton Up Activity In New Orleans

By Max Blanchard

New Orleans—Abe Lyman and his Californians will trek to Hollywood for movie work when they close at the Roosevelt Hotel, where they have been packing in the customers. Never a dull moment at the Roosevelt since Lyman moved in. Band airs over WWL (CBS), which has increased its wattage to 50,000.

Harold Jordy and his band are playing in the cocktail lounge of the Jung following a 23-week engagement at the Plaza in Biloxi. Jordy made his start in New Orleans and recently played the Roosevelt for 36 weeks. His vibe player, George Peranich, solos like a champion and is lying in the bag waiting to play drums in a battle with the best.

George Hamilton closed at the Jung after slaying 'em with his fiddling. He took five encores the night your correspondent was there. . . . Bill Kerr, formerly of Boston, is swaying the dance patrons at Dandy Inn, nite spot where it's really hard to please. Kerr, a seasoned musician, has played in spots all the way from Canada to Panama in his packed musical career.

Gentlemen of Rhythm at the St. Charles continue to pack them in. They broadcast over WBNO.

RUTH ETTING WEDS

Los Angeles—Ruth Etting, the torch-singer who astonished the public by retiring from the entertainment world last January, and whose marital troubles brought her back in the headlines two months ago, was married Dec. 14 to Myrl Alderman, her one-time accompanist.

The heart-throb voiced singer and Alderman took time out from the trial of her former husband and manager, Martin (Col. Gimp) Snyder, who on Oct. 15 shot and wounded Alderman, to elope by plane to Las Vegas, Nev. Meanwhile Snyder continued his defense by maintaining that he shot Alderman in self defense when Alderman drew a gun.

Buddy Fisher Returns

Louisville, Ky. — Buddy Fisher and his ork open a return engagement at the Crystal Terrace Jan. 11 for two weeks, following Earl Mellen's 2-week date.

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Galveston Ork Stays as Place Changes Hands

By Gordon Strachan

Galveston, Texas—Gulf coast grapevine is smokin' it up these days with rumors that local bigwigs are dickering with Benny Goodman's crew for an engagement here during Galveston's Mardi Gras celebration next month. The local Mardi Gras is the biggest this side of New Orleans, and if Goodman has an open date at that time, there is a strong possibility that he'll be here.

Webb Still Ailing

The stuff was here when Chick Webb and his blasters beat it out Dec. 14 for a capacity crowd of Negro swingsters. A record attendance of white onlookers, most of whom came to determine whether Ella Fitzgerald's Little



Winsome Dolly Dawn, chanteuse with George Hall's ork, contemplates 1939 and what it has in store for her. Dolly's recording work in the last two years has placed her in the top brackets as a singer.

Yellow Basket had been found, also showed up.

Ol' pleurisy still had Chick in its grasp, and the demon of the skins took frequent rests backstage while Hal West, formerly with Roy Eldridge, subbed on the drums. The Webb aggregation almost equalled Count Basie's sizzling performance here last year.

Russell Lewis and his 6-piece septa swingtet is easily the best local group in these parts. The Lewis combo has a steady grind at Texas Alamo Club here. They have even lasted through a change of management. Popularity is due in large measure to all-around ability of the band and its fine presentations of Basie and Andy Kirk tunes.

Benny Paskowitz and his Merry-makers are still grabbing a lion's share of engagements at local fancy dances, for which no Negro ork has ever been hired.

Buster Solari's Revelers played the big Moody Club dance at Bucaneer Hotel.

Gambles and Wins On Miami Beach Rumba Unit

By Mickey Cherep

Miami, Fla. — After pro and conning the situation for some 24 hours straight, the management of El Chico, Miami Beach, decided to hire a rumba band.

The boys were as dubious, however, as a pickpocket in a line-up. "The kind of people we get here will understand this type of music as much as my Idaho grandfather would," said owner George Wells. But Alberto's rumba crew was brought in, and the click was almost instantaneous. The hillbillies liked the stuff and danced to it. And the band not only lasted but is now being held over.

Introduces Cocktail Unit

The Five O'Clock Club, Miami Beach, is the first club in the Miami area to add a cocktail unit. The 5-piece combination is led by Irving White, former right-hand man for Lopez. White has played for about every society event in Palm Beach during the past 10 years and has a nodding acquaintance with every blueblooded local on the beach. Howard Lally has the regular night band, featuring Lady Vine.

Simmonds Eyes Dingley

Lee Simmonds, Daily News columnist, who caught Duke Dingley's Town Casino Club orchestra in rehearsal recently, swears the Duke's crew will be outstanding here this season. Alan Hanner is the male chanter. Freddie Daw, former Chicagoan, will do the honors in the cocktail lounge.

The current Roadside Rest band, led by Jack Eby, has been held over for the season. Three new men have been added. Singer with the crew is Alan Wolfe, baritone.

It's Burnside's Band, but Where's Burnside?

By Bob Opitz

Birmingham, Ala.—Dave Burnside's band continues at the Tutwiler hotel without Burnside. Band recently went cooperative and elected Bobby Peters to front the combo.

Eyes on Smith

Paul Smith is attracting much attention on the WSGN Variety shows from the Pantages Theater. His vocalist is Mary Algood. Smith also keeps things lively at the Pickwick Club. . . . When Oliver Naylor isn't selling the new Ford cars he is leading 12 men through their paces at the Rex Club. Band would be a sensation in Northern ballrooms. Naylor was formerly with the old Jan Savitt band.

The Four Versatilians closed a long and successful engagement at the Thomas Jefferson hotel Dec. 31 and planned tentatively to open at the Seor hotel in Toledo. They are considering buying stock in American Railway Express as the total weight of their 26 instruments amounts to 1,800 lbs. . . . Willie Rushing heading the staff orchestra of WBRC.



Hot Tenor sax choruses are right down L'Ana Webster's alley. She's shown here getting off one with her all-male band, which she fronts with a horn in her hand. L'Ana also sings, and she's noted for her rhythm section. The band currently is in Philadelphia.

Fort Worth Leader Trades Stomach Pump For Slip Horn

By Charlie Carden

Fort Worth, Tex.—Herman Aldridge, trombonist with Tommy Chatfield's Ork at Casino Park, is a champ pistol shot. Crossing West Texas on the way here, Herman drove his V-8 with a pistol in each hand, and cracked down jackrabbits right and left.

"Millar Sensational"

Chic Scoggin, Show Boat maestro, and his femme chirper may take the vows together soon. . . . Lang Thompson scoring in the Blackstone's Venetian Room. . . . Chan Chandler, leader, completed a pre-med course at Minnesota before he decided he could have more fun with a sliphorn than a stomach pump. . . . Ray McKinley, local product, returned with Jimmy Dorsey to play the Adolphus. Ray's pop is a clerk in the County court here.

Recommended! Sensational piano stylings of Bob Millar at the Ring-side Club. With the handicap of a haircut, Millar plays circles around Eddy Duchin. Judy Janis, Millar's singer, is pretty and double-dip sweet. Chet Riccord, drummer, is a sellout.

Nick Stuart is current at the Den of Hotel Texas. Still a heart throb to the women. . . . Gene Krupa crew here for a solo date at the Baker. . . . Casanova Club sported Ted Rogers and his Debonnaires during the holidays.

Ella to Wed

New York—Ella Fitzgerald, plump chanteuse with Chick Webb, will go to the altar this month while the band is at the Park Central Hotel. Everything's all set except that Ella won't reveal the name of the groom. Webb has given his official okeh.

Double Chamber

By KAY-O'BRIEN



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Boston To Find Its Hottest Non-Union Man

By Bob Doucette

Boston—Glenn Miller and his super-dynamic band are moving into the Paradise in New York City. Due no doubt in large part to the great arranging of Glenn, the Miller band is as solid as the proverbial brick wall. The work of Johnny "Zulu" Austin on hot trumpet choruses simply sends one right into a musical Utopia. And then there's the work of Gordon "Tex" Beneke on tenor, who possesses one of the finest conceptions of jazz in the country today.

His Old Self Again

Glenn himself has finally gotten back into the groove. He is his old self once again and I think that that is saying enough. Plans are being made for Glenn to arrive back in Boston Feb. 29, where he will once again make the State Ballroom his headquarters.

Burping with Blue-Bloods

In an effort to raise funds, the Musicians' Organizing committee is running a swing contest to settle the question of just who is the hottest non-union musician in town. Two 10-piece non-union bands are to play for dancing. Affair is to take place Jan. 10 at the Ritz Plaza.

Phil Baker has finally filed an answer to the claims of Al Maister, local gag writer, through the office of Nutter, McLennen and Fish. . . . The Leighton Noble band at the Statler is enjoying good business. . . . Edith Caldwell has been troubled with her throat but is coming along well. She possesses unusual talent for sketching her impressions of the patrons of the Statler where she appears with the Noble band. . . . Buddy Rogers is supposed to be set to open at the Brown Derby soon. . . . The Armando "Bix" Corea arrangements have made the DeAngelis outfit the most popular small unit in town.

Whiteman Okehs Gals

The Rhythm Girls just returned from New York City, where they had a successful audition with Paul Whiteman. . . . Bob Hardy is enjoying a season at the Flamingo, formerly Levaggi's. . . . The Blue Train has been doing swell business with the music of Bert Lowe. . . . Mal Hallett is coming to the Penthouse.

Philly Musicians Open "Jam Session" Club

By Park Breck

Philadelphia—The answer to the question "To jam or not to jam?" to which Local 77 definitely said "NO," has come in the form of a night club for musicians called "The Jam Session."

Billy Krehmer and Nat Segall, two local sax players, had the idea, the money and the guts to build the joint into a small house at 1627 Ransstead street. It takes guts to do that in Quaker City. An arrangement was made with the union whereby the boys can blow the roof off, and only pay small taxes (hush money), to the union.

Guest artists are invited every Tuesday night. Local hot men and visiting blue-blowers drop in and let their hair down without fear of union retribution.

The Jam Session is tastefully decorated with hot licks from name band theme songs and elsewhere, cut from wood and nailed to the walls and ceiling. Pictures of Louis Armstrong and others have been

specially painted for the five dive, and over the bar hangs George von Physter's famous picture "Jam Session," which was first published by DOWN BEAT.

Beer is a dime and musicians a dime-a-dozen, for when the clubs and dances close the boys come down to sit in and rock the joint.

Frankie Carle Socks At Milford Spot

By Roland Young

Bridgeport, Conn. — The new year finds things off to a good start in these parts, for a change, and promise of it continuing. Gus Meyers, and his Connecticut Colonialists, broadcasting over WICC daily, are plenty busy, having about the best group in this section. Gus is kept busy with several weekly vaudeville dates, and has many one-nighters lined up.

Frankie Carle, long one of Mal Hallett's standbys, now at the Seven Gables, Milford, with a swell group. . . . Jack Bryson has checked in at New Haven's Hotel Taft and doing okeh. Newell Hartley, local bandleader, has turned song writer, and comes up with a swell tune titled *Musically Yours*. . . . The Ronnie Rommel crew, Guy Masella reports, has received an extension at the Clinton Ford pavilion in Rosindale, N. Y.

Kavelin's 'Cascading Chords' Latest In Band Stylings

By Milton Karle

Pittsburgh — Well known in these parts as a top-notch society band, (he played the Wm. Penn several years ago), Al Kavelin brought back a new idea with his New Penn Club engagement. His music, titled "cascading chords," emphasizes the saxes. Using only nine men plus a harpist, Kavelin's three brass, trio of saxes and three rhythm, with himself as violinist, has the fullness of a much larger musical outfit. Arrangers Jack Pickering and Darwin Hueting are responsible for the rise of the new music. Vocalist Al Shelleday and Patti Morgan command attention. Kavelin, scheduled to remain 'til Feb. 1, suddenly left Dec. 17 as CRA took advantage of their ripening plum and sent the band to the Jung Hotel in New Orleans.

Local's Dixieland Board

Election at Local 60 found only two new additions in President Clair Meeder's Dixieland board of six, a change from the former 12-man board. Hal Davis, WCAE staff drummer, and Gene Urban, former board member, joined forces with Emil Bielo, Mike Hickley, George Wilkins and Hook Osborn to comprise the new setup. Jimmy Comorodo and Joe Morrone ran in that order for delegates to the national convention. George Wilkins and Gene Urban are delegates to the Central Labor board.

Organist Johnny Duffy has been doing the relief work at Bill Green's Casino, with the Ray Herbeck band making a good impression with dancers. Band is more suitably balanced here and there is not a predominance of electric guitar as of before. . . . The Harris Senator Theater dumped its pit band conducted by Jerry Mayhall for straight movie policy. . . . Apparently it's house cleaning time at KDKA, for musical director Maurice Spitalny has trumpeter Joe Catizone replacing Al Egitz with Joe on second horn and Steve Sortino taking over the first chair . . . more later! . . . The New Penn club, reverting back to local bands,



They Sound Like a band, do the Pied Pipers, shown above, who scored a smash success on Tommy Dorsey's radio commercial Dec. 28 with their unique vocal arrangements styled in the manner of a band. In the group are Miss Jo Stafford, John Huddleston, Chuck Lowry, Hal Hopper, Bud Hervey, George Tait, Woody Newbury and Whit Whitinghill. All hail from California.

Williams' Slogan Gets Results

By Bulk Hollinsworth

Richmond, Va. — Hod Williams' great band, with Trudy Gardner on vocals, don't well at Ohio's East Market Gardens. The tenor man is Pat Arensman.

Chuck Thomas is now in Atlanta. Brother, Irwin, is with Isham Jones. Roger Pryor headlining the bill at the National Theater. Clyde Duvall booked solid for a month of one-nighters. Klate Holt opens the formal Marshall room. Jimmy Livingston drawing well, despite competition, at Tantilla.

The CORNellians are still around town. Burt Repine and his men make good listen' here. I hope printing this will find Claude Bowen's lovely wife much improved. Hal Thurston has new finds in Singer McDonough and Herb (Trumpet) Bass. Month's best band is Little Joe Hart.

Hod Williams' new slogan is "Swing and Sway the Williams Way, and to Hell with Sammy Kaye." It's gettin' results.

has Ken Francis taking over the podium following Kavelin's departure.

Booker Joe Hiller engineered a never-attempted feat when he placed Mike Riley and Gray Gordon on the stage of the Stanley Theater billing his brainstorm as a "Battle of Music."

A New Romance

For Gossipers: vocalist Billy Sherman of KDKA and pretty Lynn Chalmers, formerly with Henry Busse, are the latest romance in this town, musically, at this writing. Bob Crosby's Dixielanders put in a week's appearance at the Stanley Theater the first of the year. . . . Lawrence Welk, who was replaced by Pittsburgh's own Jackie Heller New Year's Eve, is currently doing a 5-week stretch at the Chase Hotel in St. Louis.

The town's contribution to vibraphone artistry is Buzz Mayer with Nelson Maples at Childs downtown. . . . Baron Elliot, the WJAS staff band, was the stage attraction along with Jane Withers the week of Dec. 30th at the Alvin Theater.

Webb Breaks a Barrier

New York—Chick Webb and his ork, featuring Ella Fitzgerald, have been set by CRA to open an indefinite engagement in the Coconut Grove of the Park Central hotel Jan. 25. Marks Chick's first appearance in a major Manhattan hostelry and will be the first time the Park Central has featured a colored name band.

Ideas That Built Bands

(Continued from page 13)

Call You Sweetheart and My Wild Irish Rose.

According to Will Grimsley, columnist—and it doesn't hurt a bit to have the columnists mention your unusual feats!—Francis Craig, the Nashville ork leader, is adept at picking football scores. It seems Craig has slipped up only once, that being the famous Vanderbilt-Alabama game in which he bet on a 7-6 decision which was all right until someone booted a spectacular field goal in the final minutes of the game. Grimsley maintains that Craig is wasting precious time and ability waving that little stick up and down when he

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could make himself rich by just playing a few of his hunches across the board. But Craig builds his own and his band's name by not hiding this peculiar talent under a basket.

Jacques Renard, during his engagement at the Coconut Grove, Boston, confessed that he was fostering an unusual idea for a publicity-getter. He wants to have a stooge song plugger rush up and ask him to play his new tune, with the result that Renard is to sock the song plugger. According to Renard, this would bring photographers and reporters to the scene. The next night Renard could play the plugger's tunes during his broadcast just to show that he regrets his impulsiveness of the night before. It's reported that Renard has asked Charlie Goldberg of Chappell music firm to play stooge for the initial try of the idea, and has pointed out that Goldberg is to play knocked-out by the blow and not hit Renard back!

Nickels from Nichols

Red Nichols, the flaming-haired maestro, tickled patrons of the Century Room in the Adolphus hotel, Dallas, Tex., when he had the management give "red nickels"—painted with finger-nail polish—in change. At a concert given by Red and his band at the Scottish Rite hospital for crippled children, Nichols passed out autographed coin-cards containing the coins.

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Walter Cummins (Bernie Cummins Orch.)
Jerry Lang (Bernie Cummins Orch.)

Ralph Nishaus (Chicago Opera Co.)
Mary Jane Walsh (Famous Radio Star)
Lou Rapp (Abe Lyman)
Hank Senne (Orch. Leader)
Bill Stoker (Kay Kyser)
Marvin Long (Fred Waring)
Lee Francis (WBBM)
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Herbie Holmes and Wayne King Have Chicago Openings

By Phyllis Humphrey

Chicago—James C. Petrillo, militant proxy of Local 10, AFM, was out on the street selling newspapers Dec. 21. But this time the oft-labeled "Mussolini of Music" was selling the sheets for charity, a feat he performed so well last year that he was awarded an ultra ultra barometer by the Old-Time Newsboys Association of Chicago for ranking first in sales.

Another "newspaper salesman" this December was Happy Felton, maestro at the College Inn, who donned knee-pants a week before the event for "rehearsal" of his sales technique.

Big New Year's Slated

All set to give the Windy City a bigger and better New Year's Eve, Wayne King and Herbie Holmes represent the sweet bands in for New Year's openings. Holmes, the Mississippi delta maestro, goes into the Edgewater Beach hotel, following Jay Mills; King, into the Drake, when George Olsen exits.

College Inn of the Sherman holds over Happy Felton to accompany the Gaslight Gayeties



After 16 weeks at Chicago's Villa Moderne, Tony Cabot currently is playing one-nighters in the Middle West before returning for a Chicago location job in March. A Cleveland band originally, Cabot's crew includes six men, all of them singers as well as instrumentalists.

show which opened Dec. 23. Happy's attired as "Diamond Jim" Brady and the chorus girls as Gibson girls. And, moderns or no moderns, patrons will hear such old-timers as *Heaven Will Protect the Working Girl*.

Long-darkened Congress Casino reopened middle of December with Lani MacIntire and his Aloha Islanders, but for Friday and Saturday nights only, with a new policy to be announced.

Slated for a Jolt

LaSalle hotel diners and dancers are slated for a jolt New Year's Eve when the usually decorous Blue Fountain room is turned over to Hot Violinist Stuff Smith and his swing sextet. Stuff follows the King's Jesters, who trekked to Detroit for a Commodore hotel date, after which they will blossom forth as a full-sized band. Jesters will add six men to their six-men-and-a-girl outfit. Stuff hits Chicago after lengthy dates at the Onyx club, New York, and the two Famous Doors (New York and Hollywood).

Carlos Molina and his rumba ork have been held over at the

Stevens hotel until the middle of January. . . . Jan Garber holds down the stand at the Blackhawk restaurant until Bob Crosby's return early in February. . . . Up at the north side Rose Bowl, Countess Yvonne Manoff is featured warbler. The Countess sings her own compositions, among them *I Want a Man* and—impolite as it may sound—*Give Me New York*. . . . Maxine Sullivan's ditties zooming Colony Club business.

When the Southern Gentlemen make their exit from Merry Gardens ballroom at the end of '38, Charlie Agnew's ork will return to take over the bandstand they recently vacated for a road tour. . . . Chet Robinson's band held over (for some three years, now!) at Club Alabam. . . . Stan Norris winds up a long engagement at Bali-Bali Jan. 3, and Emil Flindt and his band say "So long" to O'Henry Park ballroom when it closes shortly after the first.

Yuletide cheer at Aragon ballroom was Dick Jurgens' responsibility as the maestro returned to the spot Dec. 24. . . . Griff Williams played at Trianon over the holidays.

Vera Replaces Pedro

Avis Kent, the 'Girl on the Magazine Cover,' who's warbling at Old Heidelberg, is scheduled to make an altar trek with her manager, Tom Kettering, local press agent. . . . It's the Four Californians (and not Collegians, our December error) in the Glass Hat of the Congress, where Vic Abbs leads the combo, which has been recalled to Chi hotels many times. Joe Vera's terrific piano and revamped band at Hotel Graeme. Vera, only 23, replaced Don Pedro as maestro of the crew.

Satchmo' Killed Dixie Ensemble—

(Continued from page 4)

cians so much that along about 1930 the great Negro bands were playing in so-called white style (listen to Henderson records from that time), trying to get some of the driving ensemble effect Bix achieved. But the solo style hung on, and finally won out again. At the present time Basie's band doesn't let the soloist take the whole thing over, and the popularity of that band makes it possible that we're on our way back to New Orleans, at least as far back as Kansas City, where Basie hails from.

As I said at the beginning, it won't hurt anyone's feelings if you don't believe Louis did it all with his little horn. Just to keep the record straight, think it over before you decide. Listen to some old New Orleans records with Louis on them. And when he's blowing listen to what happens. That's killer music, and that's the music that killed Dixieland ensemble.

Armstrong to Wax Old Tunes—

(Continued from page 4)

of the South. . . . Onah Spencer's *Dead Man's Blues*, written to order for Georgia White, was released by Decca records last week. Lonnie Johnson, guitarist at the Three Deuces, went on wax with Georgia.

Kansas City: Harlan Leonard's great band, virtually unknown except in the Kaycee area, is doing big biz at the Dreamland Ballroom every Sunday night. With several changes working advantageously, Leonard—a former Bennie Moten sax man—now has the best combo, white or black, in this area. . . . Jess Price, drummer, attracts wide attention with his "faster than Hampton" style at Club Continental. . . . Jay McShann played the CPC Xmas party, a big event, and Tommy Douglas is at the Antlers as usual. Herman Walder is a draw at Lucille's Paradise.

Minneapolis Deputy Sheriffs Haul Away Drum Equipment

By Don Lang

Minneapolis—The "heat," well known here because of its unceasing regularity, blasted forth last month from various political and religious factions to put the crimp in several nite spots.

A raiding party from the office of the county sheriff started out at 3 p.m. to close the joints and arrest anyone found in them. Needless to say, the party returned at 7 p.m. practically empty-handed from its afternoon tour. Twin City newspapers the next day were delighted to inform the public and officialdom alike that gamblers and others that pass in the night seldom started their day as early as 3 p.m. in the afternoon.

Musicians and others who had equipment tied up in the spots suffered most. Lyle Smith, drummer at the padlocked Camel's club, was still seeking a legal means of getting back his brand new set at the time of this writing. Most of the outfit was thought to be smashed up to appease the law-abiding citizenry of Minneapolis.

A mix-up in booking schedules caused Red Nichols' opening at the Nicolet Hotel New Year's eve in place of Frankie Trombar, originally set. Joe Reichman, who preceded Nichols, upped biz considerably.

Joy Hits Lowry

Jimmy Joy, long a regular standby of the St. Paul Hotel's Casino room, finally brought a band to Hotel Lowry following Dean Hudson.

St. Paul's Local 30, AFM, held election in early December to bring back Ernie Winters in the president's chair; Wm. C. Marlow, vice-president; Ed Ringius, secretary-treasurer, and Frank C. Norwicki, auditor.

Sloppy Joe's, doing the biggest business in Minneapolis and St. Paul in early December, came out second best when Joe Billo took over the entire novelty unit of Dean Nelson's and brought them to the more reserved portals of the Radisson hotel. The band, madder than ever with Nate Wexler, Dave DeVore and Red Maddock carrying the novelty parts, is due back in the Radisson the middle of January or early February.

Ken Trisko, who originally came to Minneapolis as drummer with Freddie "Schnickelfritz" Fisher's band, failed to gather a novelty band around him for the Anglessey Cafe. He is trying again, meanwhile taking lessons from the unbeatable Chief McElroy.

Calling All Drummers—Mpls. Skin Thief Caught!

Minneapolis — City's far-famed drum thief, active for several months this fall and winter, was finally caught selling some of the goods not far from the Orpheum Theater, where he had taken it while working there "part time."

The lad really had an 'in' for his racket, being one of the drum pupils of Don Dixon, B. A. Rose Music Co.'s drum expert and one of the victims of the boy's thievery. E. A. Kenyon, Hal Kemp's drummer, was the last victim of the youngster, who two months before snatched Bernie Mattison's (Horace Heidt) high-hat sock cymbal.



Up and at 'em once again is Joe Haymes, who for several months was seriously ill and who had to forsake his wand waving duties in the interim. Joe's new band is playing college and theater dates this month.

Milwaukee's Bug Situation Is Alarming

By Tony Burmek

Milwaukee — It's too bad the downtown ballrooms are no longer on the air. Since the lines were removed, ballrooms are bringing in the best parade of big names to be seen here in months.

If something isn't done about the jitterbug menace, swing bands will be out of luck as far as ballrooms are concerned. Bob Crosby at the Wisconsin Roof Ballroom played to a crowd that was 75 percent jitterbug in nature. They swarmed about the stand like Junebugs around a headlamp, bumping into sincere swing fans and knocking others over with their wild terpsichorean antics. As a result, the older class — ones who have the money to spend — is staying away.

Eagles Ballroom, once noted for its fine patronage, is on the way back with Red Roberts' fine outfit, a smooth one.

Another Lombardo Aper

The Casper Reda band is melting. Tony Schnyder, drummer, goes into Toys' restaurant with a newly-organized combo. . . . Mabel Drake replaces Mary Ellen as singer with Roberts' band, Mary moving over to Russ Roland's crew.

The small Bill Forral aggregation at Schmitz Club Cafe is okeh on novelties. . . . Gus Brhely Ork, on WEMP, sounds exactly like Lombardo's. . . . Eddie South held over at Blatz Palm Garden. Joe Gumin, vet maestro, replaces Johnny Neal at Chateau Club Night spot.

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'Swing Battle' a Big Phoney

By Fran Nowak

Madison, Wis.—The Orpheum has really done okeh by our half-starved cats the last couple of months, bringing in Jimmy Dorsey, Bob Crosby, Glen Gray and Fletcher Henderson with Joe Sanders, Barney Rapp and Ramona tossed in for good measure. The Wisconsin campus contributed little with Eddie Varzos, for homecoming, and Frankie Masters at the Pan-Hellenic Ball.

Dorsey Plays Trumpet

Dorsey and Crosby can have that little golden key to this man's town any time they want. Herbie Haymer, Ray McKinley, Bob Eberle and Co. really rocked the town for two days with as solid a brand of swing heard here in a year.

The band got together after the show at Don Burgett's French Village for an honest-to-goodness jam session with the kittens of Local 166. The real kick was reserved for Jimmy knocking out some really fine stuff on trumpet with sidemen Shorty Cherokee and Herbie Haymer.

Casa Loma followed with possibly the most versatile show of the season. For sweet and hot they're the best of the lot. Brownies to Murray MacEachern, Pee-Wee Hunt, Kenny Sargent and Cass Daley, comedienne.

Crosby Cats Click

Next—the band sensation of the nation—Bob Crosby and his Dixieland Band, strictly out of this world to yours truly and everyone else. Not four but 14 All-Americans set what was unquestionably a new high in Madison's music world.

After the show the entire ensemble were guests at a party tossed by the Wisconsin Rhythm Club at the new swing shack, "Westport by the Sea." Kollicking in rhythm, the joint really jumped from midnight 'til morn in the finest session in all Madison history.

"Battle" a Fake

Fletcher Henderson and his new ork versus Barney Rapp in a much ballyhooed phoney "battle of swing," and we give you three guesses as to which outfit won. Joe Sanders and Ramona put on pleasing commercial programs for J. Public but left us on the Arctic side, musically.

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Earl Carroll's New Club Opens With Ray Noble

By Dave Hylton

Los Angeles—Local 767, colored, is better organized than it's ever been and pay of musicians, all in all, is higher. Edward W. Bailey is the enterprising president.

Curtis Mosby is thinking of reorganizing his Dixieland Blue Blowers and reopening the Jazzland Club. . . . NBC's studios here are being equipped with an organ built in special chambers. It will be a "room within a room" and Paul Carson will preside at the organ's console.

Klein With Ennis

Mannie Klein will soon take his brother Dave's place with Skinny Ennis on the Bob Hope commercial, and at a much higher price. . . . Earl Carroll's new niter has Ray Noble's Band. Carroll threatened to cancel the opening when the union asked \$600 for allegedly importing men from the East and then not using them. Issue is still up in the air at this writing.

Freddy Martin returned to the Grove January 2, replacing Rudy Vallee, who had used a small part of his regular band and whose music proved it. He played almost everything in stocks; very sad over the air. Harpo Marx now has a string quartet, with himself on clarinet, Ben Hecht on fiddle and a piano and cello added.

Ray Noble composed a swing tune he calls *Saturday Night at the Nobles*. He's also working on ballet music for the Carroll Restaurant.

McCoy Replaces Krupa

Andre Kostelanetz makes his debut on the Ethyl Gas CBS show January 12 with Walter O'Keefe and Kay Thompson assisting.

Gene Krupa's Band drew consistently at the Palomar before Clyde McCoy moved in Dec. 14. Sam Donahue, Krupa tenor man, made his first arrangement while here and it pleased everyone so much he's now busy with a half-dozen others. Two new additions to the band are Ray Cameron and Bill Moots on trumpets.

King Cole returned to Otto's in Hollywood.

Heidt Lays Egg in Cincy; WCKY Ups Wattage

By Bud Ebel

Cincinnati—Election in Local 1 was peaceful. Oscar Hild went in again as president. Lineup of officers now includes, besides Hild, Joseph Lugar, vice president; Volney Hoffman, secretary; Charles Joseph, treasurer, and Robert Moore, Wilbur Meyers, Robert Sidel, George Smith and Arthur Bowen, board members.

Heidt Lays Egg

Horace Heidt, expected to do \$20,000 biz at Shubert Theater, did a very bad \$14,500. Clyde McCoy and Don Bestor followed with \$13,500 each. Count Berni Vici hit \$10,500, leaving the way open for Hal Kemp's appearance—slated to be a record breaker. Cliff Boyd, house manager, is giving the town a chance to catch the big names.

Clyde Trask left for Florida to regain his health after playing with Fletcher Henderson at the national jitterbug contest. . . . Ross Pierce moved from the Gibson

lounge to Old Vienna. . . . Ted Travers replaced Johnny Lewis at Lookout House. . . . Joe Binder slated to do a week at the Shubert.

Cincy Gates Change Bands

Bill Scott, tenor man, left Cliff Burns to join Doug Williams of Louisville. . . . Earl (Wink) Wendelken joined Jimmy Van Osdel at Hotel Alms. . . . Bill Bailey, WLW publicity chief, is now news room head. . . . WCKY up from 10,000 to 50,000 watts. Station probably will use a larger band now. . . . Jack Crowder took Bill Scott's place with Burns' unit.

Song of songs at WLW is *How Can We Sell Cherniavsky?* So far, no bait. The station management has spent a small fortune trying to put him over, to no avail.

Jess Hawkins by far the best band to play the Topper Ballroom. . . . Ray Pearl recalled to replace Morrey Brennan in the Gibson Rathskeller. Pearl's outfit soon will leave for Texas. Ozzie Nelson and Harriet Hilliard doin' an elegant job at Beverly Hills Country Club—and we leave it with you.

Biltmore Boys in Capital

Washington, D. C.—The Biltmore Boys' org goes into the swank Hotel Carlton Jan. 6 for an indefinite engagement.

Crosby A Christmas Gift To Canadians

By Len R. Smith

Hamilton, Ont.—Parade of bands continues at the Brant Inn, most popular niter in these parts. Bob Crosby and his Bobcat men were the attraction Christmas night, much to the delight of Canadian jitterbugs. The year 1938 saw Benny Goodman, Red Norvo, Henry Busse and Chick Webb also on deck at the Inn.

Ray Noble Is Due

Guest conductor when Open Spring night rolls around will be Ray Noble. I think they've got something there.

Bert Niosi again is back at the Palais Royale, Toronto, and remains as popular as ever heretofore as Canada's swing monarch. Zeke Woods is still beating it out and hanging out the SRO sign at the same time at Roberts' Cafe here.

Len Allen leads the sweet bands in this section, running in competition with Woods' org but featuring an entirely different brand of music. After scouting around I find it looks as if there will be

Band Leader Works For His Own Father

By Irv Mauer

Montreal—Irv Laing and his "cats" are rapidly dispelling the adage: "East is East and West is West, etc." Every Saturday night his jivin' attracts to his father's Auditorium Ballroom hundreds of toe-twitchers, including sophisticated ladies from Westmount and "wacky dusters" from Delormier St.

Apes Ella Fitzgerald

Adequately sharing to keep this "melting pot" town boiling is Laing's singer, Sonny Raye, whose rendition of *You Can't Be Mine* is a carbon of Ella Fitzgerald's version. Sonny waived her first bars in foggy London, but fate directed her career through New York state and into Canada. At one time she sang with Charlie Kramer, now in Paris, and also on the Ipana show.

Milt Britton and his "Unmusical Madcaps" came here, played a week on Loew's stage, and ended the theater's slump by grossing a nice \$7,500. House should use name bands more regularly.

Time will tell whether the rumors concerning Lloyd Huntley and his Normandie Roof org will prove true. Six Huntley men are slated to go, at this writing. Likeable Lloyd, however, while admitting he previously has made several changes, stubbornly denies all.

This Stork Not a Club!

Len Howard soon will bid farewell to Montreal, so his baby can be born in New York. Howard, a swell chap, wants to work in American shows. . . . Strong union efforts are being made to oust non-union Hal Hartley's Band from the Chez Maurice. Hal, however, probably will "Linger Awhile."

few changes made in the bands playing local night spots the coming season, so here's wishing our American as well as Canadian friends a prosperous 1939 from the Hamilton corner.



Indianapolis Gets Big Names

By J. H. Lang, Jr.

Indianapolis—Lyric Theater continues to capitalize on the big names. During the last month Herbie Kay, Roger Pryor, Hal Kemp and Bob Crosby took over for a week each. All did good biz, but Crosby rightfully topped the list.

Emerton on Tour

Rudy Bundy and his clarinet followed Phil Emerton and his Diamonds in the Indiana Ballroom. Emerton, well known in the New England states, is making a tour of Public theaters. The ballroom is still maintaining a policy of one-nighters for big names and 3-week stays for the smaller ones. It is rumored that something is due to break here soon which will cause the ballroom business to pick up considerably.

The Symph recently had to find some new members for the rhythm section. Ralph Lillard, kettle drummer, was injured in an accident but is now on the way to recovery. At the same time, Loyal Anderson, who incidentally deserves orchids for his local dixying, resigned from the drummer's chair to take over the same position in the Indiana Theater pit band.

Trio Going Places

Duke Sanders and Albert and William Jennings are still entertaining at the Southern Cocktail Inn. They use two guitars and a bass fiddle.

For the last three years these boys have been causing comment. Every musician that comes to town

drops in and, if possible, gets into a session with 'em. Henry Busse spent every evening there during his week at the Lyric. Asked what the reaction would be if the three boys were to follow him on the stage, Busse replied, "The crowd would forget Busse was around."

Seattle Girl Is Hit With Mojica

By Gene Rickey

Seattle—Local dancers gave the Leon Mojica crew a fat reception during his 3-night stint at the Trianon. The drumming of Bill Geiss and the vocalizing of Jeri Powell, a Seattle gal, was what the town needed. Vic Meyers went back on the stand after Mojica left. Meyers is using his electric organ again.

Joe Thomas now has an outfit and is in Tacoma.

Await Armory Opening

Put Anderson and his corn combo are still jobbing at Tacoma's Century. . . . The Four Esquires and their 20 instruments supply the jam at George's Tavern. . . . Kenny Cloud, best trombone man in the Northwest, is arranging and playing for Center Case's college cats. . . . The Commodores have added Bruce MacAulay, talented young vocal star, as singer. . . . The opening of the new Armory this month should attract at least one swing name. . . . More than 20 bands are angling for the University of Washington mixers, with the Commodores having an inside track. . . . Lyons Music Hall is without an org again, Gene Coy having left on another barnstorming tour.

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Band Management

(Continued from page 13)

spot with any of the nationally circulated mags for amateur photographers. Any of these mags would go for a story like that if it were handled well, especially if you have good photos to illustrate it. They might even pay you for the material—a third tieup on the prizes.

Watch Those Captions!

After you have selected the winners in each subject, and awarded the prizes, it's your turn to do a little work. Cut each series down to eight pictures, and send them in to a good photo reproduction house like the Photo Service Co., Chicago; or Moss or Garraway, or Advertisers Photo Service in the East. Have them make up 8x10 gloss prints, running four pictures to the print. In that way, two 8x10 prints can carry all eight pictures from each series. Depending upon the quantity you order, these prints should not cost you more than 5c to 9c each.

When you get the prints back, write your captions carefully! Make each one so vitally interesting that the reader will have to cover the whole series, so interesting that the editors will want to run the whole series as is. Make the first line of each caption stir up immediate interest! It's hard—it's the hardest part of the job—but it pays off!

Envelopes for mailing shouldn't cost you more than 2½c to 3c apiece including a piece of protecting cardboard.

How's Your Camera?

It is impossible to stress too strongly, the value of having a good shutter-maniac in every band, even if you have to buy a good camera and learn to use it yourself! For this purpose, your best bet would be a compact, single-lens reflex camera. Lens should be at least f3.5, shutter speed (focal plane) up to 1/300 of a second, and it should use 116 or 120 roll film—the 35mm stuff is too small for any good use.

With such a set-up, your possibilities for national publicity are increased many times. A 2-week road tour, for example, offers unlimited possibilities for picture

series that can be SOLD, not just given, to such national mags as *Life*, *Look*, etc.

For example, a series of hotel rooms, including one or two with the plumbing under the bed; a series showing the different kinds of dancing done in the different sections of the country; a series showing the different kinds of places a band plays, running the gamut from swank hotel rooms to tobacco warehouses, etc. The possibilities are practically unlimited!

But don't forget this—you are still running a business, and there are many other factors involved in business management! Notable among them is production. All the publicity and advertising in the world won't keep up, indefinitely, the sales of a bad product!



Singin' Champs of 1938

are Ella Fitzgerald and Bing Crosby, who won their titles decisively in the musicians' poll conducted by DOWN BEAT. Ella, soon to be married, is with Chick Webb's band. She is sketched above.

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Chords—

(Continued from page 11)

Wants Bessie Info

Concord, N. C.

To the Editor:

All information in regard to Miss Bessie Smith, the great blues singer, and her records will be most appreciated. Material including articles, personal experiences and anecdotes about her and all

Bud Freeman, ranking tenor saxophonist, says of the YEAR-BOOK OF SWING: "This material in book form will give us a permanent story of swing."

letters from and about her will be immediately copied and returned. This material will be used in the writing of a book now in preparation on the life and music of Miss Bessie. Please send all material to Jasper Wood, 26 Franklin Ave., Concord, N. C.

JASPER WOOD

Defends Jitterbugs

Pittsburgh, Pa.

Dear Editor:

To hell, in turn, with 'Hep-Cat,' the guy who was too yellow to sign his name to the article, 'To Hell with the Jitterbugs.' Let me ask a few pertinent questions:

Don't theater records mean anything to a band? Jitterbugs by the thousands flock to our Stanley theater when bands such as T. Dorsey, Berigan, Goodman and Webb play there. . . . And who told 'Hep-Cat' that jitterbugs don't buy rec-

ords? I know guys who have as high as 400 or 500 swing records. They are all jitterbugs, too. How big do you think the circulation of DOWN BEAT would be if it were not for jitterbugs? At least five persons of my acquaintance buy your sheet just so they will know what their favorite bands are doing!

CHARLES C. SORDS

Alkire Mag Issued

Easton, Pa.—Winter issue of *Steel Guitar Progress*, 16-page magazine published in the interests of guitar students and teachers everywhere, rolled off the presses in December. It's the product of Eddie Alkire Publications. Pictures, articles and technical treatments on the Hawaiian guitar and other stringed instruments are included. Magazine is being distributed direct by teachers.

G-MEN—

(Continued from page 20)

are progressive. Now comes my worries—those fair first and second chair men who are going nuts. They would give anything to get out of the rut they're in. Many times they want to quit forever, but the sad part of it is they can't. It's in their blood, they are musicians at heart. Hundreds of them all over the world, many striving

to stay in the business, many crying their hearts out to get back in.

DOWN BEAT has picked me to spread the gospel to them, to you, to all. I've dedicated my first column of 1939 to the fair first and second chair men—pleading with them to start the new year right. Improve yourself to the utmost so that you can join the G-men and help them track down those murderers on the loose.

My Rating Chart

1. G-men: Fine, high priced reliable first chair good men.
2. Good second chair men: Those who team up with G-men and will sooner or later become a first chair G-man.
3. Fair first chair man: One who could not play second chair to our G-men but who plays fair first chair trumpet in a semi-good band.
4. Fair second chair man: One who tries his best to help out the fair first chair man. This he does a little, God bless him, but really he has all he can do to play fair second.
5. Murderers on the loose: Those conniving, wise-cracking, know-it-alls who delight in showing up the struggling first chair man. Always making a play for the leader. A second trumpeter with a lot of guts and no ability.

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Howard Smith—Tommy Dorsey's Orchestra
Charles Lavere—Frank Trombar's Orchestra
Mary Lou Williams—Andy Kirk's Orchestra
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Story of Norvo Split Not Told

(Continued from page 2)

made a suggestion and the only reply he got from Mildred was that she was running the band and to mind his own affairs. Whereas Red, in his good-natured way, laughed it off, Hines did not, but gave notice on the spot. The very same day Billy Miller, pianist, came in for rehearsal 10 minutes late and Mildred started in on him. He gave his notice.

"Her Fingers in Pie"

Thus, three top men gone. If they'd stayed, the band would have remained intact. The point I really am trying to bring out is that Mildred had no right in the world to interfere with the goings on in the band. It was Red's place to give orders and if Red had, in the proper way as a leader should, I should think the boys would have taken it as a command. But as it stands, Mildred had her fingers in the pie entirely too much—which all sums to the final split.

"Killed Red's Chance"

Here is another point I would like to bring out. There was too much friction throughout the band caused by sarcastic remarks from Mrs. Swing. About 80 per cent of the time of our four months on the road, I had a feeling we were heading up to an awful letdown. At this time I don't know whether to feel sorry for Mildred or not, as I'm not much of a psychologist on women. I will say, however, that in her favor, she was a darned hard worker. It's plenty tough making long jumps of 200 and 300 miles every night and she is not by any means the most healthy person, especially with her recent illness and weight handicap. However, she should have realized what was going on and what would happen if she continued annoying the boys in the band and took the only chance that Red had of having one of the best bands in the nation today. It is Mildred Bailey and her alone who caused the split.

I have no objections to using my name on this. She needs it. I think I'd receive credit from most concerned with this as having the courage to tell Mildred off. There are plenty of guys without work because of her.

IRVAN TONKIN

Manager, Joe Haymes' Band

New Bands; Many Changes Greet New Year

(Continued from page 8)

for the Schnickelfritzers—Minneapolis—Joe Billo's band made its first appearance, opening Dec. 15 at the Radisson hotel. It's the same type of crew as the Schnickelfritz outfit, and was organized by the same man, William Chrisman.

Way out west, Spike Featherstone picked up the stick for a Coast debut at La Conga, Hollywood. . . . On the East coast, dancers first heard the rhythmic strains of a Sousa band, headed by John Phillip Sousa III of the famous family. . . . Graham Prince, known as an arranger and vibraphonist, crashed the ork field with a band of his own which features a voice quartet in place of a brass section. Star Dusters and May McKim are with the band, which is now playing the Show Bar in Forest Hills, Long Island.

Carver Presents 20 Girls

Edgar Carver, fronting a femme crew, debuted at the Long Island Auto Show, where he presented twenty girl instrumentalists. Carver, an arranger, has gone different in instrumentation, using three cornets, three flutes, oboe and English horn, four fiddles, two violas, two cellos, bass, accordion, piano, guitar and drums.

Jack Fulton took a vacation from radio to go on tour with Ramona and her ork. . . . Tiny Hill's ork, currently at Melody Mill ballroom, Chicago, annexed Allen DeWitt to handle the vocals.

Al Oliva, formerly with Whiteman, joined Dick Barrie's crew. Oliva has been featured at various times with Emerson Gill and Maurice Spitalny. . . . Al Roth, CBS conductor, parted from Rudy Vallee's booking office to open his own agency with Andy Wiswell (also an ex-Vallee office man), to handle his bookings.



Currently at the Beverly Hills Country Club, Newport, Ky., the Bob Sidell trio includes Al Weiman, guitar; Ray Kleemeyer, bass guitar, and Sidell, accordion. The trio has worked nightly at the spot without a miss for 13 months.

'Off-Beat' Club Will Open with Stars Jan. 18

(Continued from page 1)

certs. Max Miller and his quartet and Anita O'Day, young brunet singer, will headline the opening show. There will be no minimum, admission or covert charges at any time.

After the trial period, if the club is deemed a success, similar "Off-Beat" Clubs will be opened in New York and several key cities. And instead of presenting talent appealing to the public in general, the same policy of offering real musicianship will be followed in each club. Veterans in the music field as well as promising young entertainers will top the bill each week, the only requirement being that the acts MUST appeal to musicians. Commercialism will have no place in the venture.

Club is Remodeled

A long list of Chicago entertainers and musicians will be present opening night. The Club, downstairs at the present Three Deuces, will have a bar, dance floor, and bandstand as well as spacious quarters for guests. The club has been completely redecorated and remodeled for the opening.

Talent offered at the "Off-Beat" Club will consist of bands, unusual instrumentalists and out-of-the-ordinary singers. Both white and Negro artists will appear on weekly bills.

Musicians Are Invited

"It's strictly an experiment," said Cons, "but we are convinced it's one which the musicians and swing-music lovers will go for. We want it known it's to be a spot where the boys can drop in before or after work, without worrying how they're dressed or if they've got folding money, and have a beer or a round of drinks with one another."

Miller's quartet, headlining the opening program, is heard regularly over WIND, and ranks with the

Frank Burke Joins Whiteman

New York—Frank Burke, who resigned as national publicity director of Consolidated Radio Artists, Inc., in New York Dec. 1, has signed with Paul Whiteman as publicity director and will also direct Whiteman's Artists Management Bureau.

Burke took up his new duties Dec. 5. In joining the Whiteman organization, Burke brings to the "P.W." the background of a varied experience in all branches of the theatrical, radio and orchestra field. He left newspaper work in Minneapolis 15 years ago to become a publicity man for the Or-

Fletcher Henderson, well-known bandleader and arranger, says of the **YEARBOOK OF SWING**: "The **YEARBOOK** should be in every swing fan's library. It's both a dictionary and guide book of swing."

pheum circuit. Later he was a divisional publicity man in the Minneapolis and St. Louis divisions of RKO and resigned from that organization to become personal representative with Olsen and Johnson.

After two years with the comedy team Burke became the first national publicity director of Music Corporation of America.

Benny Goodman and Adrian Rollini groups for real musicianship and originality. Miss O'Day is the young chirper whom Teddy Wilson, on hearing one of her records, swore was Billie Holiday — although Miss O'Day had never heard Billie up to that time!

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Bain's Band Boosts Biz in Portland

By Bob Mitchell

Portland, Ore.—Fact that Multnomah Supper Club is doing best biz in five years must prove one thing. Either the depression got its notice or Jack Bain's sweet swing syncopations are really the stuff to make the sophisticated jitterbugs jilt. Bain, an ex-campaign manager for Vic Meyers, the former lieutenant-governor, airs his band nightly over KOIN and CBS chain.

Johnny Callahan, altering his style slightly for commercial reasons, hired Dick Kane and Sammy Esposito, expert hot men on piano and tenor, respectively. And that move, plus one skin-beatin' Al Carter, amounts to something on the sendin' side. Johnny broadcasts over KGW and KEX four nights weekly.

Sam Herman's Aero Club ork is at the Oak Room of the Benson Hotel. And everyone out here is gettin' married.

Sorry

According to Graham Gardiner, New York City, the pianist and clarinetist pictured with the Dixieland band in the December issue of the DOWN BEAT should have been identified as Henry Trancelli and Artie Seaberg, respectively. Gardiner says they took the places of Ragas and Shields and that both are still active today.

UHCA Flares Up

(Continued from page 2)

even swing itself, owes a great deal more respect to Milt Gabler than has been accorded him so far. Milt has aided the organization in arranging jam sessions (free), and helped the issuance of the UHCA records, of which incidentally, there were three made during John Hammond's reign, and 20 since then.

In closing, may we say, that the UHCA is not a charitable organization, but as stated before, a non-profit making association, supported by a yearly pro-rata dues of the membership. We welcome any criticisms, destructive or suggestive, if they are based on legitimate facts, and offered without bias.

Sincerely yours,
President, UHCA
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Acosta, Joe; (Star Dust) Baltimore, Md., nc
Adcock, Jack; (Mano Inn) Manoa, Pa., nc
Adler, Oscar; (Nautilus) Miami Beach, Fla., h
Agnew, Charlie; (Merry Gardens) Chicago, b
Albert, Doe; (Century) Baltimore, Md., r
Alberici, Bumba King; (El Chico) Miami, nc
Alexander, Van; (Commodore Grill) NYC, b
Almerico, Tony; (Club Plantation) N.O., La., nc
Alpert, Mickey; (Brown Derby) Boston, nc
Ambassadors, The; (Seelbach) Louisville, Ky., h
Amberg, Jack; (Crazy Water) Mineral Wells, Texas, h
Anderson, Andy; (Palm Beach) Detroit, nc
Anderson, George; (Gay 90's) Chicago, nc
Anderson, "Pat"; (Century) Tacoma, Wash., b
Andrie, Russ; (Child's Rainbow Inn) NYC, r
Angelina, Don; (Cafe Marguery) Phila., r
Apollon, Al; (Acondago) Syracuse, N.Y., h
Aristocrats of Rhythm; (Monteleone) N.O., La., h
Cal, nc
Armstrong, Louis; (Joe Glaser) NYC
Arnez, Des; (LeCongo) Miami Beach, Fla., nc
Arnhem, Gus; (ROK) NYC
Arthur, Leonard; (Roadside) Oceanside, L.I., r
Arthur, Zino; (Roseland) NYC, b
Ash, Paul; (Rony) NYC
Atkins, Aubrey; (Winthrop) Tacoma, Wash., h
Austin, Harold; (Dellwood) Buffalo, N.Y., b
Ayres, Mitchell; (Murray's) Tuckahoe, N.Y., nc

Boulangier, Charlie; (Paul Wimbish) NYC
Bowen, Al; (Rex) Lowell, Mass., b
Boyer, Jimmy; (Warrior) Indianapolis, Ind., nc
Boyett, Ansel; (Radio Station WQAM) Miami, Fla.
Bradford, Vance; (Biscayne Kennel Club) Miami, Fla., nc
Bragado, Vincent; (Ambassador) NYC, h
Braggiotti, Mario; (CRA) NYC
Bragg, Irving; (Stamps Cafe) Phila., Pa., nc
Bresse, Lou; (Chaz Parer) Chicago, nc

Coz, Al; (Van Dyke) Detroit, h
Coy, Gene; (On tour)
Craig, Bob; (Alcazar) Baltimore, Md., b
Craig, Francis; (Hermitage) Nashville, Tenn., h
Crocker, Mel; (Lexington) Ky., h
Crockett, Mack; (Lucky 11) Baltimore, Md., nc
Cromwell, Chauncey; (Commodore Ferry) Toledo, O., h
Crosby, Bob; (On tour)
Culbertson, Lil; (Deck) Miami Beach, Fla., nc
Cusick, Charlie; (Minsky's) Miami Beach, nc
Cutter, Ben; (Rainbow Room) NYC, nc

Fiddlers Three; (Rome) Omaha, Neb., h
Fieldhouse, Walter; (Southern) Miami, Fla., r
Fielding, Allen; (Florida) Miami Beach, Fla., h
Fields, Irving; (Cocoanut Grove-Park Central) NYC, h
Fields, Shop; (Biltmore Bowl) L.A., Cal., nc
Finch, Freddie; (State Line) K.C., Mo., nc
Fine, Herman; (Olympic Club) Flint, Mich., nc
Fisher, Buddy; (Crystal Terrace) Louisville, nc
Fisher, Freddy; (St. Paul) St. Paul, Minn., h
Fisher, Mark; (Royale Frolic) Chicago, nc
Fisk, Leo; (Alamarc) Miami Beach, Fla., h
Flindt, Emil; (Oh Henry) Willow Spgs., Ill., b
Forral, Bill; (Schultz) Milwaukee, Wis., nc
Four Californians; (Congress-Glass Hat) Chicago, h
Four Cats & A Fiddle; (Jade Cafe) Hollywood, Cal., nc
Four Comiques; (Ritz Club) Pitts., h
Four Esquires; (George's) Tacoma, Wash., r
Four Playboys; (Blackstone) Chicago, h
Four Squires; (Town House) L.A., Cal., h
Four Top Hats; (Gibson) Cincinnati, h
Francis, Ken; (New Penn Club) Pittsburgh, nc
Frederic, Marne; (Biltmore) Atlanta, Ga., h
Fremont, Al; (Half Moon Club) Steubenville, O., nc
Friedman, Al; (Blackstone) Ft. Worth, Tex., h
Friml, Rudolf; (ROK) NYC
Frisdon, Sammy; (Is Club) Chicago, nc
Fule, Larry; (Village Barn) NYC, nc

Gale, Frankie; (Palman Heath Inn) NYC, nc
Gardley, Jimmy; (Nightingale) Wash., D.C., nc
Garber, Jan; (Blackhawk) Chicago, nc
Gardner, Dick; (Rainbow) Denver, Colo., b
Gerrity, Bob; (Sahara) Milwaukee, Wis., nc
Garten, Bill; (Embassy Club) Charleston, W. Va., nc
Gates, Mannie; (West Flagler Kennel Club) Miami, Fla.
Gay, Leonard; (Club Congo) Milwaukee, nc
Gemelli, Angy; (Chaz Parer) N.O., La., nc

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Brown, Charles; (Golden Grill) Hornell, N.Y., r
Brown, Cleo; (Three Deuces) Chicago, nc
Brown, George; (Casuals) Los Angeles, Cal., nc
Brown, Glenn; (Hollywood) Hollywood, Fla., cc
Brown, Les; (Edison) NYC, h
Brown, Rudy; (Los Cabin Inn) Atlanta, Ga., nc
Brownagie, Chet; (Kennel Club) Hollywood, N.Y., nc
Bryant, Willie; (ROK) NYC
Bryson, Jack; (Taft) New Haven, Conn., h
Bunchek, Yasha; (International Casino) NYC, nc
Burtar, Johnny; (Club Edgewood) Albany, N.Y., nc
Burke, Cello; (Bal Tabarin) L.A., Cal., nc
Busse, Henry; (Theater tour-CRA) NYC

Davis, Eddie; (LaRue) NYC, r
Davis, Johnny; (Miami Club) Milwaukee, nc
Davis, Mill; (Rainbow Inn-Hamilton) Wash., h
Daw, Freddie; (Town Casino) Miami, Fla., nc
Dawson, Ted; (Casino Gardens) Ocean Pt., Cal., b
DeLaRosa, Oscar; (Delmonico's) NYC, r
Dengler, Carl; (Rochester Club) Rochester, N.Y., nc
Denny, Jack; (CRA) NYC
Deslry, Leo; (La Mirage) NYC, nc
Dickman, Don; (Pirates Castle) Miami, nc
Dickman, Harry; (Coral) Ft. Lauderdale, Fla., nc
Dingley, Duke; (Town Casino) Miami, Fla., nc
DiParde, Tony; (Jefferson) St. Louis, Mo., h
Dixon, Les; (Music Box) Omaha, Neb., nc
Dixon, Tommy; (Reid's) Miami, Fla., nc
Donahue, Al; (Palm Island Casino) Miami, Fla., nc

Gendron, Henri; (Colosimos) Chicago, nc
Gentlemen of Rhythm; (St. Charles) N.O., La., h
Gibbs, Loren; (Kings) Miami, r
Gibson, Al; (Moonlight) Buffalo, N.Y., nc
Gilbert, Peggy; (Zenda) L.A., Cal., b
Gibson, Ross; (Brazell) Miami Beach, Fla., h
Gilletta, Jack; (On tour)
Gill, Emerson; (On tour)
Glover, Jimmy; (City Club) Erie, Pa., nc
Gustin, Lud; (CBS) Hollywood, Cal.
Glusman, Erwin; (Station WBBN) Buffalo, N.Y.
Golden, Bob; (Sta. WCAU) Philadelphia, Pa.
Golly, Cecil; (Music Box) Omaha, Neb., nc
Gonyea, Leonard; (Silhouette) Eau Claire, Wis., nc
Goodman, Benny; (Paramount) NYC, r
Goodman, Lucky; (Rainbow Club) Buffalo, nc
Gordon, Gray; (Edison) NYC, h
Graf, Karl; (Quitty's) Bridgeport, Conn., b
Graft, Johnny; (Benny the Bum's) Phila., Pa., nc
Grant, Bob; (Trocadere) L.A., Cal., nc
Gray, Hollis; (Trocadere) Boston, Mass., nc
Gray, Marty; (Quintette) Ocala, Fla., nc
Griffith, John; (ROK) NYC
Griffith, Tommy; (Jeff's) Miami, Fla., nc
Grofe, Walter; (CRA) NYC
Gross, Fred; (CBS) NYC
Gunter, John; (Perkins) K.C., Mo., nc

Halt, George; (Peabody) Memphis, Tenn., h
Halt, Mel; (ROK) NYC
Hamm, George; (Sta. SL) Salt Lake City, U.
Halted, Henry; (Dunbar-Wallick) Columbus, O., h
Hamilton, George; (Stellar) Cleveland, O., h
Hanner, Jimmy; (Station WRYA) Richmond, Va.
Hamp, Johnny; (CRA) NYC
Hardy, Bob; (Flamingo) Boston, Mass., r
Harkness, Dale; (Hunting & Fishing Club) Pittsburgh, Pa.
Harper, Daryl; (El Mirador) Palm Springs, Cal., nc
Harper, Nick; (Milwaukee Roff) Milwaukee, b
Harris, Phil; (Wildfire Bowl) L.A., Cal., nc
Harrison, Will; (Richs) Riverside, Conn., r

Hart, Little Joe; (Raymor) Boston, Mass., b
Hauser, Harold; (Patio Moresque) Miami Beach, Fla., nc
Hawkins, Earl; (Parkdale) Toronto, b
Hawkins, Estine; (CRA) NYC
Haymes, Joe; (CRA) NYC
Heidt, Horace; (Biltmore) NYC, h
Heller, Jackie; (Wm. Penn) Pittsburgh, h
Henderson, Fletcher; (On tour-CRA) NYC
Henderson, Horace; (Swingland) Chicago, nc
Herbeck, Kay; (Bill Green's Casino) Pitts., nc
Herman, Pete; (Casa Manana) Boston, nc
Herman, Sam; (Oak Km.-Benson) Portland, Ore., h
Herman, Woody; (Royal Palm Club) Miami, Fla., nc
Herth, Mill; (NBC) NYC
Hicks, Billy; (St. Regis) NYC, h
Hittler, Jack; (500) Miami Beach, nc
Hill, Tiny; (Melody Mill) Chicago, b
Hines, Earl; (On tour-CRA) Chicago
Hinnman, Dick; (Crest's) Hollywood, Fla., r
Hite, Les; (ROK) Hollywood
Hogrud, Everett; (El Patio) S.F., Cal., h
Hocher, Gene; (Station WBBY) Covington, Ky.
Hoffman, Earl; (Ivanhoe) Chicago, nc
Hoffman, Ben; (Evans) Miami Beach, Fla., nc
Holmes, Herbie; (Edgewater Beach) Chgo., h
Hopkins, Claude; (ROK) NYC
Hoppe, Karl; (Log Cabin) Ft. Lauderdale, Fla., nc
Hoyer, Harry; (Blondie's) Chicago, nc
Hudson, Don; (On tour)
Hughes, Katherine; (Seven Seas) Miami, Fla., r

Cabot, Tony; (Villa Moderna) Chicago, nc
Callahan, Johnny; (Uptown) Portland, Ore., b
Calloway, Cab; (Cotton Club) NYC, nc
Campbell, (Sara Rita) Tucson, Ariz., h
Carmichael, Miter; (S.S. Catalina) Phila., nc
Carbottell, Cecil; (Rainbow) Hollywood, Fla., nc
Carle, Frankie; (7 Gabies) Milford, Conn., nc
Carlin, Ray; (Northwood Inn) Detroit, nc
Carr, Tommy; (Lavagay's Club) N. Reading, Mass., nc
Cassano, Monky; (Belmont) Miami Beach, Fla., nc
Cava Loma; (Waldorf-Astoria) NYC, h
Caza Rita; (Ritz) Bridgeport, Conn., b
Cassinielli Bros; (Blvd. Cafe) Pittsburgh, nc
Castel, Al; (S.S. Florida) Miami
Castillo, Jerry; (Station TGWA)
Customele, Central America
Cathy, Everett; (Maple Club) Lincoln, Ill., nc
Causar, Bob; (Westwood Supper Club) Richmond, Va., nc
Chasey, Les; (Hollywood Beach) Hollywood, Fla., h
Chaffield, Tommy; (Casino Party) Ft. Worth, Tex.
Chernak, Josef; (Station WLW) Cincinnati
Chico, Louis; (Station KHJ) L.A., Cal.
Childs, Reggie; (CRA) NYC
Chmelik, Rudy; (Haskellburg) Miami, r
Clark, Lowry; (Grand Terrace) Detroit, b

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Cherry, James; (Walton Roof) Phila., Pa., h
Cherry, Bert; (Rainbow Club) Wicksburg, Miss., nc
Dorsey Jimmy; (New Yorker) NYC, h
Dorsey, Tommy; (On tour)
Douglass, Tommy; (Antlers) K.C., Mo., nc
Dubrow, Art; (Castle Royal) St. Paul, Minn., nc
Dugrow, Art; (Church Corners Inn) E. Hart-
ford, Conn., nc
Duchin, Eddy; (Plaza) NYC, h
Dudley, Jimmy; (Moonlight) Milwaukee, nc
Duffy, Johnny; (Bill Green's Casino) Pitts., nc

Eby, Jack; (Roadside) Miami Beach, Fla., r
Eichler, Fran; (Nixon Cafe) Pittsburgh, Pa., r
Elliott, Duke; (On tour-Mills Artists) NYC
Elliot, Baron; (Station WJAS) Pittsburgh, Pa.
Ellis, Joe; (Queen Mary) NYC, nc
Embassy Four; (Woodruff) Joliet, Ill., h
Emerson, Mel; (Carter) Cleveland, O., nc
Emge, Charles; (Bradshaw's Mesa) L.A., Cal., nc
Engle, Charles; (Harry's N.Y. Bar) Chgo., nc
Enis, Skinny; (Victor Hugo's) L.A., Cal., nc
Esquire Rhythm Rascals; (Esquire Club) Miami, Fla., nc
Evans, Charles; (Swanee Inn) Hollywood, Cal., nc

Feerrigan, Jack; (Royal Connaught) Hamilton, Ont., Can., h
Farber, Bert; (Gibson) Cincinnati, h
Feathers, Eddie; (Club Mayfair) Yatesville, Pa., nc
Feeley-Doolley; (McElroy's Palm Gardens) Portland, Ore., nc
Felix, Don; (Roseland) Bridgeport, Conn., nc
Felton, Happy; (College Inn-Sherman) Chicago, h
Ferrara Bill; (German Village) Miami, nc

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Bissett, Billy; (Cafe de Paris) London, Eng., nc
Blackburn, Red; (K.C. Club) K.C., Mo., h
Blaine, Jerry; (Park Central) NYC, h
Blake, Edward; (On tour)
Blake, Lou; (CRA) NYC
Blue, Tommy; (Aragoa) Cleveland, O., b
Boe, Ben; (Cornia Ship) Milwaukee, Wis., nc
Bolognini, Ennio; (L'Aiglon) Chicago, r
Bonick, Lewis; (Dampsey Vanderbilt)
Miami Beach, Fla., h
Bohlin, Russ; (On tour)

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Clements, Torchy; (Esquire Club) Miami, nc
Clinton, Larry; (On tour)
Coffee, Ted; (Imperial) Auburn, N.Y., r
Cohn, Zinky; (Annex Cafe) Chicago, nc
Cole, Nat; (Jim Otto's) Hollywood, Cal., nc
Coleman, Emil; (Waldorf-Astoria) NYC, h
Collins, Harry; (Esquire Club) Miami, Fla., nc
Conrad, Judy; (Tower) K.C., Mo., r
Cornelius, Paul; (Aragoa) Houston, Tex., b
Cosmo, Ned; (Lido) Worcester, Mass., nc
Cosmopolitan Trio; (Union Grill) Pittsburgh, r
Cotter, Tommy; (On tour)
Coughlin, Frank; (Trocadere) Sydney, Aus., b
Courtney, Del; (Radisson) Minneapolis, h
Covato, Eri; (Italian Gardens) Pittsburgh, nc

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January
1939
Vol. 6, No. 1

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'Stoops to Conquer ... Hal Kemp, towering 25 inches above Judy Starr, his singer, flops on a knee to use the same mike with Judy. The shot was snapped recently at the Chicago Theater. Judy clinches her boss' hand tightly as they go through a song together.

Figuring In the Music News of the Month

Give, Lady ... Paula Kelly is the new dancer; Han Donahue, leader, gets his kick at the left. Patty Morgan, above, is the chirper with Al Kavelin's band, currently at the Jung Hotel in New Orleans. Patty sings with the novel "Cascading Chords," background of Al's band.

Hand ... dancer; Han Donahue, leader, gets his kick at the left. Patty Morgan, above, is the chirper with Al Kavelin's band, currently at the Jung Hotel in New Orleans. Patty sings with the novel "Cascading Chords," background of Al's band.



Reunion in New Yawk ... An informant was enjoyed recently at New York's Hotel Biltmore. Spitalny, Guy Lombardo and Larry Clinton met in Bowman room. Spitalny, playing host, demanded with fiddle, and Larry, clarinet in hand, struck photographer snapped his shutter.

Collegiate ... Matt Bettton, grinning Kansas State College batoneer at the right, is knocking the K-State cats cold with his clarinet. A brother, Frank Bettton, plays drums in the same band.



Hittin' the Road ... Count Basie, now in playing theaters and gig dates with his band. Music came up fast in '38 and was listed high in the Down Beat's poll. Three years ago, he was an unknown pianist in Kansas City.

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